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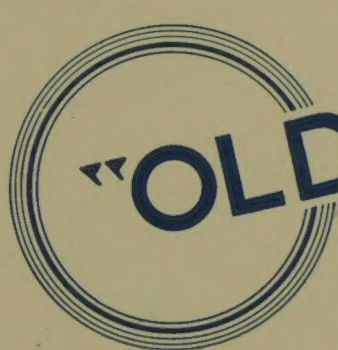
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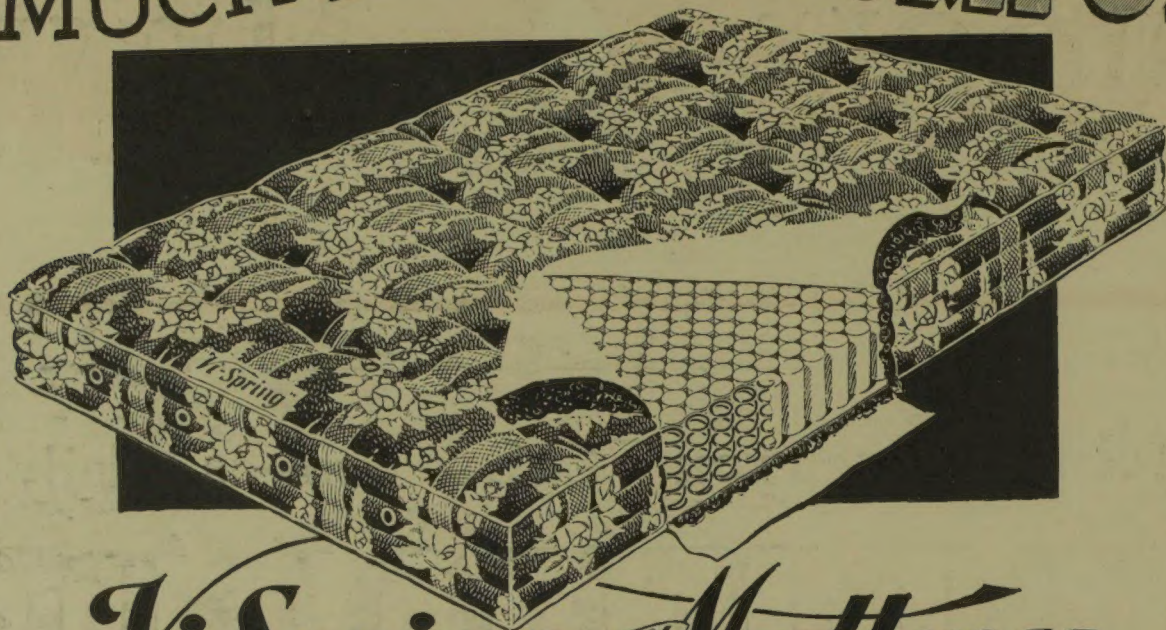
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SATURDAY, NOVEMBER 17, 1934.



THE KING'S TRIBUTE TO "THOSE WHO MADE THE GREAT SACRIFICE": HIS MAJESTY PLACING A WREATH OF FLANDERS POPPIES AT THE FOOT OF THE CENOTAPH AT THE ARMISTICE DAY CEREMONY.

The fact that the King was able to take a personal part in the observance of Armistice Day was a matter of deep satisfaction to the nation, as evidence of his continued good health. His Majesty walked without ceremony from the Home Office to his place before the Cenotaph, wearing the service dress of a Field-Marshal (the same khaki that he had worn when visiting his troops in

the field), and laid at the foot of the monument a wreath of Flanders poppies. He then saluted the dead before returning to his place. Since he unveiled the Cenotaph in 1920, the King was only once absent (in 1923) from the Whitehall ceremony until his illness of 1928-9. This prevented his attendance in 1929, while in 1931 and 1933 bad weather made it inadvisable for him to be present.

"HONOUR TO THE MEMORY OF OUR BRETHREN'S SACRIFICE":

ARMISTICE DAY STILL DRAWS ITS UNFORGETTING MYRIADS.



THE ARCHBISHOP OF CANTERBURY BESIDE THE FIELD OF REMEMBRANCE ADJOINING WESTMINSTER ABBEY: HIS GRACE CONDUCTING A SERVICE AFTER HE HAD BLESSED THE FIELD AND PLANTED A CROSS.



A ROYAL TRIBUTE AT THE FIELD OF REMEMBRANCE: PRINCE ARTHUR OF CONNAUGHT PLANTING A CROSS (BEARING A REGIMENTAL EMBLEM) ON BEHALF OF THE OLD COMRADES, ROYAL SCOTS GREYS.

That there is no diminution in the strength of the appeal which Armistice Day makes to the heart of the nation, after sixteen years, is evident from several of our photographs, especially that showing the immense throng assembled in Whitehall during the ceremony at the Cenotaph. North of the monument, it



THE CABINET AT THE CENOTAPH: (RIGHT TO LEFT IN FRONT) MR. MACDONALD; MR. ATTLEE (DEPUTY LEADER OF THE OPPOSITION); THE SPEAKER; MR. BALDWIN; MR. NEVILLE CHAMBERLAIN; SIR JOHN GILMOUR; LORD HAILSHAM; SIR JOHN SIMON; MR. J. H. THOMAS.



ROYAL LADIES WATCHING THE CENOTAPH CEREMONY FROM A WINDOW IN THE HOME OFFICE: (RIGHT TO LEFT) THE QUEEN, THE DUCHESS OF YORK, PRINCESS BEATRICE, PRINCESS ARTHUR OF CONNAUGHT, AND PRINCESS HELENA VICTORIA.



THE KING AND THE ROYAL PRINCES AT THE CENOTAPH DURING THE CEREMONY: (LEFT TO RIGHT) HIS MAJESTY, PRINCE ARTHUR OF CONNAUGHT, THE PRINCE OF WALES, AND THE DUKE OF YORK.

will be seen, the roadway of Whitehall is closely packed with a vast multitude. Hardly less impressive is the great crowd gathered around the Artillery Memorial, especially as this was only one of many important centres, subsidiary only to the Cenotaph itself, where Londoners collected in their thousands to commemorate



THE FAMOUS WAR-TIME VICAR OF ST. MARTIN'S (THE CHURCH IN THE LEFT BACKGROUND) IN TRAFALGAR SQUARE ON ARMISTICE DAY: THE REV. H. R. L. SHEPPARD, CANON-DESIGNATE OF ST. PAUL'S, SPEAKING FROM THE PLINTH OF NELSON'S COLUMN.



EVIDENCE THAT THE APPEAL OF ARMISTICE DAY HAS NOT WANED AFTER SIXTEEN YEARS: A HUGE CROWD COLLECTED ROUND THE ARTILLERY MEMORIAL AT HYDE PARK CORNER, ONE OF LONDON'S MANY CENTRES OF OBSERVANCE.



ARMISTICE DAY MAINTAINS ITS HOLD ON THE HEART OF THE EMPIRE, AND LONDONERS STILL GATHER IN THEIR THOUSANDS ROUND THE NATIONAL WAR MEMORIAL: A GENERAL VIEW OF THE SCENE AT THE CENOTAPH, LOOKING NORTH UP WHITEHALL TOWARDS THE WAR OFFICE (RIGHT BACKGROUND) AND SHOWING THE WHOLE ROADWAY BEYOND THE MONUMENT PACKED WITH PEOPLE.

the Empire's million dead. November 11, too, was a Sunday, when London streets are normally much less crowded than during the week. At the Cenotaph the memorial service was conducted by the Bishop of London, who offered up a brief prayer that "all who here do honour to the memory of our brethren's

sacrifice may . . . be filled with the spirit of their love and fortitude." The clergy are seen to the right (east) of the Cenotaph, while the royal group stood at the northern end, and the Cabinet on the west side in front of the Home Office, at one of whose windows were the Queen and other royal ladies.



By G. K. CHESTERTON.

THERE was a time when I was a little nervous about writing the word "cosmic," because so many compositors preferred to print it as "comic"; and the two things are not always exactly the same, though sometimes very nearly. And certainly there is something very comic in the way in which most of the cosmic philosophers have been kicking their own cosmos to pieces, till they have nothing left to stand on. The joke of it is that the more they boasted of beginning with material and biological facts, the more does their system fade into a dust of doubts and fancies. Those whose vision was an archaic mystery, like that of climbing the Tower of Babel, may have a certain sublimity in the gesture of kicking down the ladders by which they climbed. But those who specially insisted that weanthropoids are merely arboreal, and hanging by our tails to the Tree of Life, have been more gravely industrious in sawing off the branch on which they sat. Or rather, perhaps, what we have seen, in the theorists of the last thirty or forty years, has not been the vision of men climbing a tower, even a tower of Satanic spiritual pride, but rather of men falling and crashing through floor after floor of a pagoda. I will be so flippant as to say, of that collapsing edifice, that each storey tells its own story, but each of the stories broke off, or broke down, before it was finished. In other words, those floors were like flats, and can be numbered and allotted; and I should rather like to make a list of them.

The first stage is now almost forgotten, but when I was a boy it was still remembered. It might be described as the first secession of the Puritans for whom even Puritanism was not sufficiently pure. They were too respectable to be religious. Bowdler rather than Bradlaugh was the original Bible-smasher. The great aim of these first and most respectable rationalists was to show that the wild and primeval figures of ancient prophets or patriarchs would have been very unsuitable for a suburban tea-party; that Jehu would cause a collision in the traffic of Tooting, or Jeremiah wail much too loud for really refined conversation in Tufnell Park. They pointed with special horror at the sins and idolatries which the Old Testament confesses in so naked a fashion. They delighted to denounce Noah as a drunkard or Solomon as something rather more than a bigamist. In the first case, so much did they insist on the intoxication as to suggest that all the animals in the Ark were a merely subjective and imaginary menagerie of snakes and pink rats. But in the second case they sternly insisted that the horrible revelations of the harem must be nothing less than a truth, if only to be more of a libel. In short, they were very much shocked; and that would have been a comprehensible condition, only that the negative school, which had begun by enjoying being shocked, went on to enjoy being shocking.

For in the second phase we discover that the moralists are questioning their own morality. Under

the influence of Omar, they argued that it is a good thing to get drunk; under the influence of Swinburne, they treated a train or pageant of all the Queens of King Solomon on the principle of the merrier, some details of the dance being decidedly merry. Well, you would think that even rationalists could see that the second revolt was a reversal of the first revolt. Obviously, it ought to have ended in a convivial reconciliation with Noah, and glasses all round. Obviously, it ought to have been followed by at least six hundred gentlemanly apologies to all Solomon's six hundred wives; expressing regret for the indelicacy of reflecting on what was, after all, a purely domestic matter, though a domestic matter conducted on rather a large scale. If intoxication is inspiration and poly-

and the theorists themselves perhaps the most childish of all. Anyhow, I entertain strong doubts about the truth of the theory. I fancy most of us now believe those things taught in childhood which we have since tested in manhood, and a good many other things that we have only tested and never been taught. I do not believe that babies are brought to us by storks, or that civilisation was brought to us by Teutons. I do not believe that Bogey lives up the chimney; nor do I believe that Boney was merely a devilish ogre in the manner of Bogey. But I heard many such ideas here and there while I was a child. If I also heard other creepy and uncanny ideas, such as the idea that I have a conscience, or that it is a misfortune to be a coward, I believe them still, because I have

found these superstitions confirmed by my subsequent experience. But, anyhow, the next phase of these philosophers was to maintain that, as the mystical had been subjected to the moral, so the moral must be subjected to the rational. They said emphatically that Reason must prevail over everything in existence. And now they are practically saying that Reason does not exist.

I need not adduce the thousand thoughts and theories in which this modern thesis of Unreason has been advanced; from the Pragmatism of William James to the Relativity of Einstein; from the *élan vital* of Bergson to the blind Life Force of Bernard Shaw. All say, in some form or in some degree, that the Reason which the first sceptics put first, the last sceptics will put almost last. One ingenious sceptic, Mr. John Langdon-Davies, attempts to stand on a sort of airy stilts, in a rather staggering manner, by drawing a distinction between the reason that we call common sense and the reason that is found in the higher mathematics. And another ingenious sceptic, Mr. Geoffrey West, not unnaturally wants to know why he should assume that man cannot make a mistake in mathematics, when he is positively told to

assume that man cannot make anything except mistakes in matters of ordinary logic. Obviously, there is only one name for all this sort of thing: and that is Collapse. The mathematician cannot stand on his starry stilts if the man cannot stand on his human feet. For feet are necessary even for standing on stilts; and he cannot stand on either if there is nothing to stand on. And if he cannot stand on anything, it stands to reason that he cannot jump on anything. If there are no really reliable standards of the relation of the mind to the world, he cannot possibly settle what may or may not have happened in the world. Thus the process of reversal of a previous criticism is repeated once more. If there is no such thing as morality, he cannot denounce Scripture heroes as immoral; and if there is no such thing as reason, he cannot denounce Scripture students as unreasonable. Having set out with the simple and childlike ideal of pulling down the sky, he has, in fact, done nothing except continually cut away the ground from under his own feet.



ARMISTICE DAY IN THE CITY AMID SUNDAY HUSH: DIPPING THE COLOURS AT THE LONDON TROOPS' MEMORIAL A FEW MOMENTS BEFORE THE SILENCE—THE CEREMONY ATTENDED BY THE LORD MAYOR AND SHERIFFS (STANDING ON THE RIGHT) IN FRONT OF THE ROYAL EXCHANGE.

The hush of Sunday in the City, in contrast to "streaming London's central roar" on week-days, lent a special character to this year's observance of Armistice Day around the London Troops' Memorial in front of the Royal Exchange. Despite the absence of thousands of City workers, however, the crowd stretched to the far side of Princes Street. The Lord Mayor and Sheriffs, with other civic dignitaries, walked across from the Mansion House and stood at the foot of the Exchange steps. Detachments from the London Division, R.N.V.R., the 56th (1st London) and 47th (2nd London) Divisions of the Territorial Army, with Army troops attached, Air Defence troops, and Auxiliary Air Force men, took up their positions, with the regimental colours lined in a semi-circle round the monument. The colours were dipped, buglers sounded the Last Post, and then fell the Silence. Afterwards a short service was conducted by the Archdeacon of London, and wreaths were laid by the Lord Mayor and others present.

gamy a pageant of scarlet and gold, it seems clear that the wine of Noah and the robe of Balkis were not so dark, or even so red, as they were painted. But nobody ever apologised or withdrew the first charge; they merely added the second and contradictory charge. And the whole progress of the criticism of primitive piety or morality has been like that. When Adam told the truth about a woman, they derided him for his lack of chivalry; and then went on to deride chivalry for not telling the truth about woman.

In the third phase they tried to tie these two tangles together, by a general theory that truth is always opposed to tradition. Reason, they said, must always pull up the mind by the roots; for whatever is rooted there is only local or accidental. Some of them continue to say, even now, that most men accept most moral traditions merely because they have been taught these things in childhood. By this theory most men must be curiously childish,

ARMISTICE DAY IN THE PROVINCES: TYPES OF AN EMPIRE-WIDE OBSERVANCE.



AT CANTERBURY: A MOVING COMMEMORATION, ON ARMISTICE DAY, AT THE WAR MEMORIAL SURROUNDED BY PICTURESQUE OLD BUILDINGS OF ENGLAND'S PREMIER CATHEDRAL CITY.



AT SOUTHAMPTON: THE MAYOR (ON THE RIGHT) PLACING A WREATH ON THE STONE OF REMEMBRANCE, INSCRIBED "THEIR NAME LIVETH FOR EVERMORE," AT A GREAT SEAPORT'S WAR MEMORIAL.



AT EASTBOURNE: AN IMPRESSIVE SCENE DURING THE TWO MINUTES SILENCE AT THE ARMISTICE DAY CEREMONY IN A FAMOUS SOUTH COAST RESORT, WHOSE WAR MEMORIAL STANDS CONSPICUOUSLY IN AN OPEN SPACE WHERE BROAD AVENUES CONVERGE.



AT PLYMOUTH: ARMISTICE DAY AT A GREAT NAVAL PORT—A HUGE CROWD ON THE HOE, WITH ITS MEMORIES OF DRAKE, BESIDE THE NAVAL WAR MEMORIAL (ON THE LEFT).



AT MANCHESTER: THE OBSERVANCE OF ARMISTICE DAY IN A GREAT INDUSTRIAL CITY OF THE NORTH—PART OF THE IMMENSE CONGREGATION ASSEMBLED IN ALBERT SQUARE DURING THE SERVICE IN FRONT OF THE TOWN HALL.



AT EDINBURGH: THE DUKE OF KENT, REPRESENTING THE KING IN THE SCOTTISH CAPITAL, WALKING WITH THE LORD PROVOST IN A PROCESSION LED BY THE LORD LYON KING-OF-ARMS, ON THE WAY TO A SERVICE ON ARMISTICE DAY.

The maintenance of public devotion in the observance of Armistice Day, as these photographs show, was not less marked in the provinces and in Scotland than it was in London. We illustrate here examples of the commemorations held in cities and towns of varied character and occupations, typical, among them, of innumerable similar scenes elsewhere at the same hour throughout the Empire. Particularly interesting were the ceremonies in Edinburgh, where the King was represented by the Duke of Kent. Accompanied by Lady Haig, Sir Ian Hamilton, and others, the Duke marched at the head of the British Legion parade to the Stone of

Remembrance in High Street. After the Two Minutes Silence, a short service was conducted by the Rev. Dr. Harry Miller, and on behalf of the King the Duke of Kent laid a wreath of poppies on the stone. Later, the Duke deposited another wreath at the Scottish War Memorial Shrine in Edinburgh Castle. In the afternoon he visited the Field of Remembrance in Princes Street Gardens and the Scottish National Institution for Blind Men. In the evening he attended a Festival of Remembrance at the Usher Hall, where, in his speech, he paid a high tribute to the memory of Earl Haig and his great work for disabled soldiers, widows, and orphans.

CROSSES OF ARGYLLSHIRE: CHRISTIAN MONUMENTS

ARTICLE AND PHOTOGRAPHS BY



THE CROSS IN THE CHURCHYARD OF KILCHOMAN, ISLAY; WITH ITS HOLLOW AND "PESTLE" (AT THE FOOT) FOR HASTENING THE DAY OF JUDGMENT.

Incident of his journeys in Ardnamurchan, discovered, on the front of this granite monolith, a rudely sculptured irregular cross in relief, with bosses in the angles of the arms, and, above it, quite unaccountably, the figure of a dog, also in relief, his long tail curling over his back. Weathering, however, has now made it difficult to trace either cross or dog. In the Celtic Church the rights of sanctuary were even more extensive than they subsequently became under old Scottish ecclesiastical law, and their bounds were often marked by girth crosses, some of which, or



A RECONSTRUCTED CROSS ON ORONSAY, WITH MUCH OF THE SHAFT MISSING—CONTAINING AN OLD FIGURE OF A ECCLESIASTIC BURNED IN A NICHE AT THE TOP.

most ecclesiologically interesting parishes in Islay, an island noted for its carved stones. Both of these sanctuaries landmarks are very alike—squat, leaning to one side, and of roughly shaped but undressed granite stones. Each face bears a simple cross, crudely executed in low relief—one Latin in shape, the other Greek—with a circle round each head. Both stand in fields near the churchyard, the one illustrated on rising ground to the north-east, the other to the south, nearer the sea. In the churchyard itself, amongst other monuments, is an attractive free-standing cross, quite uninjured, 3½ ft. high. This is a typical West Highland cross, of the latest date, with solid disc head, short arms, and long shaft, broader at the bottom than at the top. The east face bears a Crucifixion, too weathered and lichened to show details smaller than the angels in the angles and at the head of the shaft, down which run familiar foliated patterns terminating in the usual zoomorphic design, and a typical interlaced

OF all the crosses of Argyll, few people know of any other than that of St. Martin and the other two crosses of Iona, and possibly that at Inveraray. Yet the county can boast of others as remarkable as these, some also showing Irish features, whilst many more have a character entirely their own. The most primitive type of cross is the sculptured monolith. Of these, the 7-ft. pillar stone of *Cladh Chiaran* at Camus nan Geall, Ardnamurchan, is possibly one of the earliest in Argyll, and its situation has great historical interest. For according to Ardnamurchan tradition it is, as its name signifies, the "burial place of St. Kieran" (of Clonmacnois), the friend and schoolfellow of St. Columba, whose biographer associates this beautiful bay with an incident of his journeys in Ardnamurchan, discovered, on the front of this granite monolith, a rudely sculptured irregular cross in relief, with bosses in the angles of the arms, and, above it, quite unaccountably, the figure of a dog, also in relief, his long tail curling over his back. Weathering, however, has now made it difficult to trace either cross or dog. In the Celtic Church the rights of sanctuary were even more extensive than they subsequently became under old Scottish ecclesiastical law, and their bounds were often marked by girth crosses, some of which, or



ST. MARTIN'S CROSS, IONA: ONE OF THE MOST FAMOUS AND BEAUTIFUL CROSSSES OF SCOTLAND, RICHLY ORNAMENTED WITH CARVING AND WONDERFULLY PRESERVED.

square. Beneath the Crucifixion, a curious inscription in Latin and middle Irish Gaelic reads as follows: "*Hec est crux facta pro animabus Doncani nec inirlegin at Mari et Michaelis*." Translated, this runs: "This is a cross made for the souls of Duncan the lector and Mary and Michael." The "man of reading" was the head of a monastic school both in Ireland and Scotland, and in default of any direct evidence as to the particular school over which this "lector" presided, it may be conjectured to have been that of Iona. A heading runs down both sides of the shaft on both faces. The west face, which is illustrated to show the curious feature in the sole-plate, or base, has a cross of interlaced work in the disc, and the lotus leaf design, terminating in beasts, running down the shaft. In the right-hand corner of the sole-plate of the cross will be noted a hollow, and on the left of it a stone, showing its use as a sort of "pestle" in the hollow. This is probably one of the *clachan brath*, or "stones of judgment," which were, and still are, used in Ireland. In the West Highlands they are chiefly associated with Iona, where they were used in a cavity in the altar which was before St. John's cross. It was the practice to turn the stones thrice round *deasil* (sunwise), apparently with the idea of hastening the Day of Judgment, which, it was believed, would not come till the stone-turning wore the cavity through the stone base. With this fine cross of Kilchoman should be compared another of the same type—the noble, also unmulituted, one of Kilmory Knap, which stands 12 ft. 3 in. high. On the face of the disc is also a Crucifixion, which, save for the characteristically Celtic interlacing and a long loin-cloth, is reminiscent of Saxon art. SS. Mary and John are on either side, and the Crucified is beardless, crownless, with arms fully outstretched and feet crossed.

The interlaced tracery forming the actual cross is very beautiful, and there is good plait-work on either side of the sword that runs down the shaft. On its other face, the disc has, at the centre of its unconventional design of loosely laced cords, a curious beast with head over its back, biting its tail. Then below a strip of plait-work is an odd perpendicular representation of a stag-hunt, with beneath it a man in a tunic, inconspicuously equipped with raised axe, hunting-horn at his side, and on his head what is probably a tilting



THE CRUCIFIX OF PRIOR COLIN (WHO DIED IN 1510) ON ORONSAY: A SLENDER CROSS, OVER TWELVE FEET HIGH, CUT FROM ONE SLAB OF STONE.

Maccmillan, a chief of the clan who were of the Lords of the Isles. The small cross has a somewhat grotesque representation of the Crucifixion, but it is evident that the broken head showing this, and dug up about 1852, was later affixed to the shaft of quite another cross. The Crucified's figure is much contorted, with greatly curving left arm raised above the transom of the cross as though in blessing; and the head, with a long lock of hair on each side, almost leaning on the right arm; whilst the right leg is much bent and the left drawn up beneath it. The face is beardless, and, like that of Kilmory Knap, the loin-cloth is so long as to suggest a kilt. Intertwined foliage entirely fills in the rest of the space on the head of this cross, and the dog-tooth ornament, which, in England, would date the head between the twelfth and thirteenth centuries, in this remote part of the Highlands probably indicates a later period. On the attached shaft there is, within a cross-crowned niche, a mitred ecclesiastic in chasuble, bearing a cross-staff, and beneath him an armed man wearing the characteristic *clagaid*, the conical helmet of the West Highlands. He bestrides a rearing horse with tail sweeping the ground. On the reverse side of the cross, only the shaft is sculptured, but with a good example of Celtic leaf tracery, terminating in a fine zoomorphic design—two dogs rampant *adorso*. The base of the cross, a large square stone, should be compared with its fellow at Kilchoman. At the front, in the left corner, is a circular depression, and along the edge rounded indentations. The latter are said to have been made by the knees of those doing penance for their sins by turning a stone *deasil* in the hollow, but here the stone "pestle" has been lost. At the back of the cross, in the corner opposite the depression, is scored a sundial—not, however, a unique object in such a situation. The 9-ft. mediæval cross at Kells, Morven, flawlessly preserved, is more interesting by reason of its associations than in itself. For it has an unusual monotony of design, and its proportions are not pleasing. But the cross marks the site of a very early church founded by St. Columba himself.



THE CROSS SHAFT IN KILMARTIN CHURCHYARD, BEARING "THE MOST BEAUTIFUL AND DEVOTIONAL CONCEPTION OF THE CRUCIFIXION"; A SLENDER, MUTULATED RELIC.

RECALLING A ROMANTIC HIGHLAND PAST.

MISS M. E. M. DONALDSON.



A SANCTUARY LANDMARK AT KILCHOMAN, IN ISLAY: A STONE THAT MARKED THE BOUNDARY OF SANCTUARY RIGHTS UNDER THE CELTIC CHURCH—SQUAT AND LEANING TO ONE SIDE.

Maccmillan, a chief of the clan who were of the Lords of the Isles. The small cross has a somewhat grotesque representation of the Crucifixion, but it is evident that the broken head showing this, and dug up about 1852, was later affixed to the shaft of quite another cross. The Crucified's figure is much contorted, with greatly curving left arm raised above the transom of the cross as though in blessing; and the head, with a long lock of hair on each side, almost leaning on the right arm; whilst the right leg is much bent and the left drawn up beneath it. The face is beardless, and, like that of Kilmory Knap, the loin-cloth is so long as to suggest a kilt. Intertwined foliage entirely fills in the rest of the space on the head of this cross, and the dog-tooth ornament, which, in England, would date the head between the twelfth and thirteenth centuries, in this remote part of the Highlands probably indicates a later period. On the attached shaft there is, within a cross-crowned niche, a mitred ecclesiastic in chasuble, bearing a cross-staff, and beneath him an armed man wearing the characteristic *clagaid*, the conical helmet of the West Highlands. He bestrides a rearing horse with tail sweeping the ground. On the reverse side of the cross, only the shaft is sculptured, but with a good example of Celtic leaf tracery, terminating in a fine zoomorphic design—two dogs rampant *adorso*. The base of the cross, a large square stone, should be compared with its fellow at Kilchoman. At the front, in the left corner, is a circular depression, and along the edge rounded indentations. The latter are said to have been made by the knees of those doing penance for their sins by turning a stone *deasil* in the hollow, but here the stone "pestle" has been lost. At the back of the cross, in the corner opposite the depression, is scored a sundial—not, however, a unique object in such a situation. The 9-ft. mediæval cross at Kells, Morven, flawlessly preserved, is more interesting by reason of its associations than in itself. For it has an unusual monotony of design, and its proportions are not pleasing. But the cross marks the site of a very early church founded by St. Columba himself.

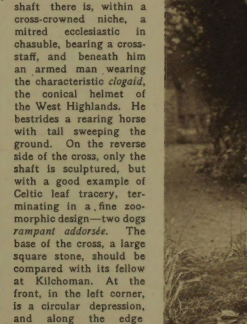


THE WHEEL CROSS OF KILDALTON, ISLAY—ONE OF THE FINEST IN SCOTLAND: ITS WESTERN FACE—THE CENTRAL BOSS SEEMING TO SHOW AN EAGLE IN A MASE OF FANCIFUL ORNAMENTATION.



AN EXTRAORDINARY CROSS NOW IN THE GROUNDS OF LORD STRATHCONA'S HOUSE ON ORONSAY: A MONUMENT LIKE A HEATHEN IDOL, LOCALLY CALLED THE "LADY GOD."

helm, for it appears chained to the waist. This would date the cross as of the fourteenth century. The figure stands on an inscription stating that "This is the cross of Alexander Macmillan, a chief of the clan who were of the Lords of the Isles. The small cross has a somewhat grotesque representation of the Crucifixion, but it is evident that the broken head showing this, and dug up about 1852, was later affixed to the shaft of quite another cross. The Crucified's figure is much contorted, with greatly curving left arm raised above the transom of the cross as though in blessing; and the head, with a long lock of hair on each side, almost leaning on the right arm; whilst the right leg is much bent and the left drawn up beneath it. The face is beardless, and, like that of Kilmory Knap, the loin-cloth is so long as to suggest a kilt. Intertwined foliage entirely fills in the rest of the space on the head of this cross, and the dog-tooth ornament, which, in England, would date the head between the twelfth and thirteenth centuries, in this remote part of the Highlands probably indicates a later period. On the attached shaft there is, within a cross-crowned niche, a mitred ecclesiastic in chasuble, bearing a cross-staff, and beneath him an armed man wearing the characteristic *clagaid*, the conical helmet of the West Highlands. He bestrides a rearing horse with tail sweeping the ground. On the reverse side of the cross, only the shaft is sculptured, but with a good example of Celtic leaf tracery, terminating in a fine zoomorphic design—two dogs rampant *adorso*. The base of the cross, a large square stone, should be compared with its fellow at Kilchoman. At the front, in the left corner, is a circular depression, and along the edge rounded indentations. The latter are said to have been made by the knees of those doing penance for their sins by turning a stone *deasil* in the hollow, but here the stone "pestle" has been lost. At the back of the cross, in the corner opposite the depression, is scored a sundial—not, however, a unique object in such a situation. The 9-ft. mediæval cross at Kells, Morven, flawlessly preserved, is more interesting by reason of its associations than in itself. For it has an unusual monotony of design, and its proportions are not pleasing. But the cross marks the site of a very early church founded by St. Columba himself.



THE CROSS OF ST. BERACH AT KILMORY CASTLE, KNAPDALE—BEARING A "SOMEWHAT GROTESQUE REPRESENTATION OF THE CRUCIFIXION"; THE FIGURE MUCH CONTORTED.

the churchyard there is another cross, but of much later date and far inferior in style. To the north of Islay, there is the little island of Oronsay, containing the remains of the most famous religious house of the West after Iona. It can also boast one of the finest monuments in all the West Highlands in the crucifix of Prior Colin, who, as the now indecipherable inscription on one side of the cross stated, died in 1510. The slender and elegant cross, cut out of one slab of stone, over 12 ft. high, has its central theme on its west face in a singularly beautiful and dignified figure of the Crucified set against an interlaced background, and having none of those curious features noted on the Crucifixions previously described. Right down the shaft, on both sides, runs a familiar foliaceous design set in circles, and on the east face

and thus it became a place of special sanctuary, the privileges of which were not abrogated till the reign of James VI. It used also to be the custom to rest coffin, on the way to the grave, at the base of this cross. Of an entirely different and far earlier type, one of the most beautiful crosses in all Scotland, is the wheel cross—of the same Irish character as St. John's, Iona—in the churchyard of Kildalton, Islay. Its arms, rounded in the angles, being about 4½ ft. long, detract from the appearance of its height, which is 9 ft. Like St. Martin's cross, Iona, it is richly ornamented with bosses and lovely carving in relief, though, owing to weathering, it is now impossible to make out many details. On the west face—that illustrated—the central boss seems to show an eagle in a maze of fanciful ornamentation. This is all the more likely as the church is dedicated to St. John the Evangelist under his endearing Gaelic style of *Dalla Moire*, "the foster-son of Mary," hence Kildalton, "the church of the fostering." Between the central boss and those at the end of the arms (richly carved) appear two beasts which may represent the lion of St. Mark and the winged ox of St. Luke respectively. Below, strangely, is the figure of a woman rather than of the man one would expect to represent St. Matthew. In the panel at the head of the shaft itself is an ornamental boss with a central depression containing three small bosses, the whole probably intended as a symbol of the Trinity in



"THE CROSS OF ALEXANDER MACMILLAN" AT KILMORY KNAP—WITH A CRUCIFIXION SCENE REMINISCENT OF SAXON ART; SAINTS MARY AND JOHN ON EITHER SIDE.

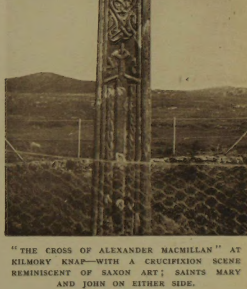
Unity. Some figures, now indeterminate, decorate the arms of the cross on its east face, but there is still to be made out, in a panel at the head of the shaft, the Blessed Virgin with the Child. In a field outside the churchyard there is another cross, but of much later date and far inferior in style. To the north of Islay, there is the little island of Oronsay, containing the remains of the most famous religious house of the West after Iona. It can also boast one of the finest monuments in all the West Highlands in the crucifix of Prior Colin, who, as the now indecipherable inscription on one side of the cross stated, died in 1510. The slender and elegant cross, cut out of one slab of stone, over 12 ft. high, has its central theme on its west face in a singularly beautiful and dignified figure of the Crucified set against an interlaced background, and having none of those curious features noted on the Crucifixions previously described. Right down the shaft, on both sides, runs a familiar foliaceous design set in circles, and on the east face

(Continued on page 518.)



THE STONE OF CLADH CHIARAN IN ARDNAMURCHAN: A SCULPTURED MONOLITH, WITH DOG AND CROSS IN RELIEF, ASSOCIATED WITH ST. COLUMBA'S VISIT.

This is all the more likely as the church is dedicated to St. John the Evangelist under his endearing Gaelic style of *Dalla Moire*, "the foster-son of Mary," hence Kildalton, "the church of the fostering." Between the central boss and those at the end of the arms (richly carved) appear two beasts which may represent the lion of St. Mark and the winged ox of St. Luke respectively. Below, strangely, is the figure of a woman rather than of the man one would expect to represent St. Matthew. In the panel at the head of the shaft itself is an ornamental boss with a central depression containing three small bosses, the whole probably intended as a symbol of the Trinity in



BOOKS OF THE DAY.

BOOKS of reference, like other books—creative or recreative—have their social classes and distinctions. Such works as "Debrett" or "Burke," the Scriptures of Society, for example, might almost be described, from the aristocratic point of view, as books of "reverence." Yet Charles Lamb (the latest of our "centenarians," by the way), if he were alive now, would probably relegate them, along with catalogues, directories, and almanacks, to his list of *biblia biblia* (books that are no books). We must bear in mind, however, that Lamb was a little eclectic in his choice, and, if I remember aright, he even denied true "bookishness" to Gibbon's "Decline and Fall." It would be no disgrace, therefore, to a historical compendium to be cast out beyond the Elia pale.

I have just received an initial instalment of what promises to rank with the *élite* among courtly works of reference—namely, "THE ORDERS, DECORATIONS AND MEDALS OF THE WORLD." By Captain Arthur Jocelyn. The British Empire. With fourteen Plates in Colour (Ivor Nicholson and Watson; £3 3s. net). This authentic and comprehensive volume arrives opportunely in view of the coming celebration, next year, of the twenty-fifth anniversary of the King's accession, when, no doubt, many people will require such information as it provides. In June of last year, an exhibition of the decorations was held in London, at the galleries of Messrs. Spink and Son, King St., St. James's. In the matter of printing and format, the book is all that could be desired for its purpose. The strong and tasteful binding is appropriately decorated with the Victoria Cross. The beautiful style of the colour plates, reproducing an immense number of ribbons (the medals themselves are not illustrated), is beyond praise. The representations of the ribbons, slightly raised above the surface to show, where required, the ribbed texture of the material, are exquisite in their colour and definition. Historical details are given in the adjacent text.

Abroad, as well as here, there should be a large demand for the whole work so happily inaugurated by this British volume. The Great War, as the author points out, rendered every existing book on the subject obsolete, owing to the vast number of new orders and medals created by the belligerent countries and newly-formed States. I gather that the continuance of the publication depends on the prospect of support in other countries, but an inspection of the present volume should suffice to ensure it. It is hoped to issue some twelve further volumes, comprising in all seventy-three nations. Besides nearly twenty years of preliminary research, the author says regarding the actual composition: "It has required more than seven years of continuous work and meticulous care to complete the task. Containing, as it does, reference to every Order, Decoration, and Medal instituted throughout the world, the whole compilation easily exceeds in size and scope all previous works on the subject. And, because all the ribbons and data have been supplied and checked by competent Government authorities of each country, the question of its authenticity is unassailable." The British section contains new data not previously given elsewhere.

I have just come across an indication that Captain Jocelyn's work is likely to appeal to one branch of his prospective public—the collector—in "PRINCE LOUIS OF BATTENBERG," Admiral of the Fleet. By Mark Kerr, Admiral R.N., Major-General R.A.F. (Retired), Author of "Land, Sea, and Air," etc. With Portraits (Longmans; 10s. 6d.). Prince Louis, it will be recalled, was First Sea Lord when the war began, and was the victim of baseless rumours which led him to resign. Admiral Kerr, who knew him intimately, having served with him many times since 1881, says that his book "does not profess to be a complete Life," but it abounds with personal interest. It contains a complete vindication of the Prince's loyalty, with an account of his invaluable work for the Navy, and a strong indictment of the "idle tongues" of scandal, alleged to have been inspired by professional jealousy, which brought about his resignation. The author also pays a whole-hearted tribute to the Prince's charm and

nobility of character, and his magnanimous avoidance of all recrimination against his traducers.

Perhaps it was a "saving sense of humour" that helped him through a heart-breaking experience. While he was staying with his son at Keavil, Dunfermline, in 1917, the official day for his change of name and title occurred, and he wrote in the visitors' book, opposite June 9: "Arrived Prince Hyde," and below, opposite the 19th: "Departed Lord Jekyll." After his resignation he sought solace in the pursuit of a hobby, and compiled his three large volumes on Naval Medals. "As a small boy," we read, "he had once declared to his father: 'When you are dead, I shall not collect coins like you, but I'll keep a zoo with the money,'" but the gift of a few naval commemorative medals started him in the absorbing task of collecting. "His collection grew until it became a most remarkable one, and he gathered, by its means, a large store of information on naval events in all countries, and throughout the centuries. . . . Consequently, his work has become the standard one on the subject."

Another vindication of the royal sailor, declaring that he was "groundlessly and cruelly suspected," occurs in "A HISTORY OF THE GREAT WAR, 1914-1918." By C. R. M. F. Cruttwell, Principal of Hertford College, Oxford. With ten Illustrations and thirty-four Maps (Oxford University Press and Milford; 15s.). Both this book and the last-named refer, incidentally, to the well-known novel of 1903-4, "The Riddle of the Sands," by Erskine Childers. Prince

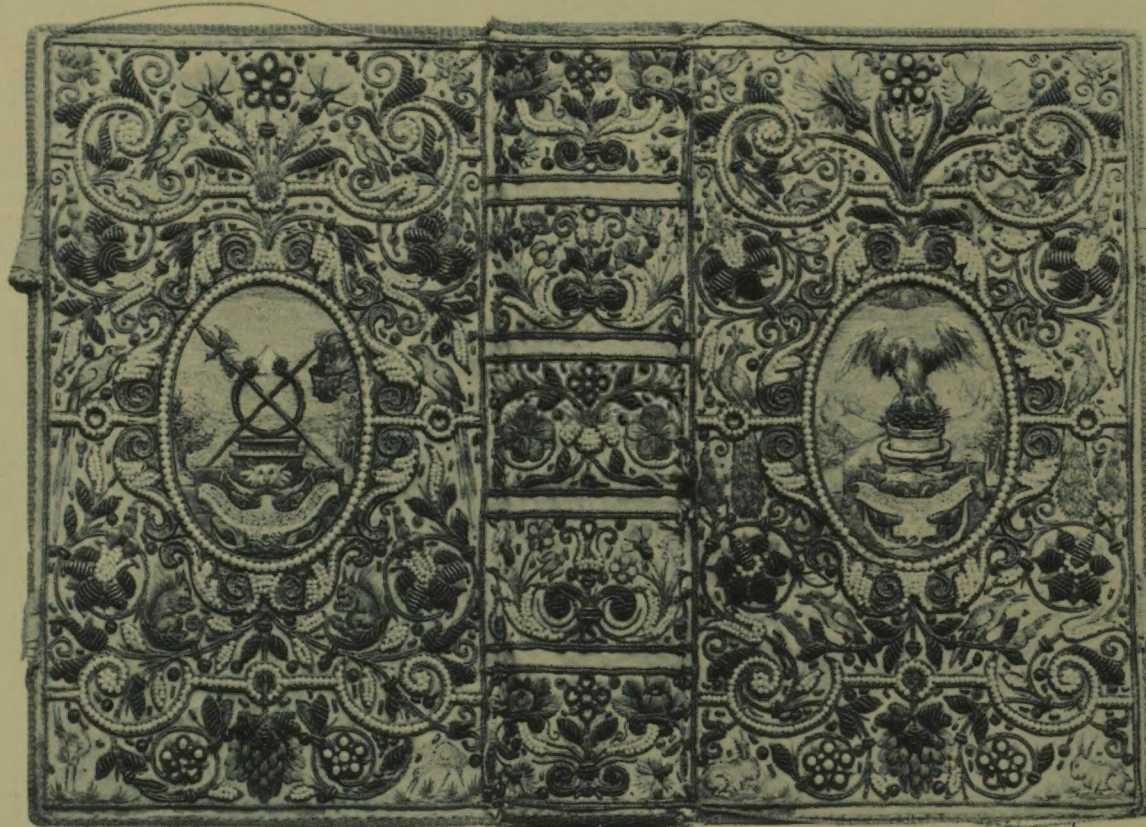
(Constable; 10s.). Among other important matters to which the author draws attention are the "mystery" of French submarine policy, Franco-Italian rivalry in the Mediterranean, the German "pocket" battleships, the possible menace of Japanese territorial expansion, and the relation of air power to sea power, especially in regard to the effect of bombing on warships. "Great Britain, well armed and conscious of her own strength," he declares, "would be a mighty bulwark of peace. But a Great Britain obviously vulnerable to assault by sea and air offers a standing temptation to every truculent element abroad."

Readers interested in bygone naval history must on no account neglect a book which will afford them infinite pleasure—namely, "COMMODORE ANSON'S VOYAGE INTO THE SOUTH SEAS AND AROUND THE WORLD." By Vice-Admiral Boyle Somerville, C.M.G. With ten Illustrations and eight Maps, Plans, and Charts (Heinemann; 15s.). Here we have all the *desiderata* of such a volume—a vivid and coherent narrative, excellent illustrations (including drawings made by a member of the expedition, and portraits of Anson and his officers), with appendices tracing their subsequent careers and giving a variety of other information. Admiral Somerville has based his text both on Walter's famous book and diaries kept by several officers. Anson's expedition "to annoy and distress the Spaniards," it may be recalled, lasted from 1740 to 1744. Out of the whole squadron only his flagship, the *Centurion*, returned. Of the officers who took part in the enterprise, no fewer than seven, including Anson himself, afterwards became Admirals and attained high distinction. The story contains a wealth of adventure and stirring deeds. George Anson, says the author, by virtue of his work at the Admiralty from 1745 until his death in 1762, is entitled to be called the "Father of the British Navy."

Contrasts between the ordinary seaman's life in those days compared with the modern navy, especially in matters of food, quarters, and medical treatment for sickness or wounds, appear even more forcibly in the diary of a British sailor, at about the same period—i.e., "BARLOW'S JOURNAL": Of His Life at Sea in King's Ships, East and West Indiamen and other merchantmen from 1659-1703. Transcribed from the original manuscript, formerly owned by Admiral Sir J. S. [Yorke], by Basil Lubbock. Two Volumes, with eight Coloured Plates and sixty-four Black and White Illustrations (Hurst and Blackett; £1 16s. per set). This amazingly interesting book received a full-page review in our issue of March 17 last, when it first appeared in a limited edition. As then noted, Barlow served both in the Navy and the Merchant Service, fought in the Dutch Wars, and sailed in every part of the world in every kind of ship. Mostly he served before the mast, but after many years rose to the rank of mate. He was

thus peculiarly qualified to reveal how men fared below decks. He was, moreover, no mean artist, embellishing his manuscript with 127 illustrations, in colour and otherwise, many of which have been reproduced.

A modern counterpart to Barlow's story, though in a much briefer form and not quite at first hand, is to be found in "THE LOG OF A LIMEJUICER." The Experiences Under Sail of James P. Barker, Master Mariner. As told to Roland Barker. With twelve Illustrations (Putnam; 10s. 6d.). However much the seaman's lot may have improved, it is evident that nothing could alter the peril and hardship he has to face in a sailing-ship during heavy storms. Here is added to various tragic experiences at such a time an element of mutiny. Captain Barker himself takes the helm in a short introduction, where he says: "Forty-four of my fifty-eight years have been spent afloat. For thirty-two years I have been in command of large ocean-going square-rigged ships and steam vessels. I have rounded Cape Horn forty-one times. I am a deep-water sailor, not an author! The task of writing this account of my early years under canvas I left to my eldest son. Those lonely Cape Horn seas are not strange to him." Far be it from me to deny romance to a life on the ocean wave; yet for landlubbers, I think, *terra firma* has its points! C. E. B.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A FINE PIECE OF EARLY SEVENTEENTH-CENTURY BOOKBINDING FOR A NEW TESTAMENT AND A PSALTER IN DUTCH.

The date (1606) when this admirable bookbinding was executed is beyond question; the place is less certain. The two books it encloses—a New Testament and a Psalter in Dutch—were printed at Delft in 1594. The work of the Netherlands during this period is rather imperfectly known, and the embroidery is not without analogy to the work of other nationalities. The plant-form motifs, carnations, roses, pansies, and a tulip, recall those of Elizabethan work, especially in the doublets. A special richness is added to the outer covers by their pearl applications. There is an obvious allusion to marriage in the subjects painted in water-colour on the edges: the creation of Eve, Rebecca giving water to Abraham's servant, and the Marriage in Cana. The book may possibly have been made in connection with the marriage of Ernest Casimir, Count of Nassau-Dietz, Stadholder of Friesland, who visited the Court of Brunswick in 1606 and married a Princess of that house, Sophia Hedwig, niece of Anne of Denmark, Consort of James I., in the following year. The device, which is accompanied by the date 1606 on the back doublet, hides a space for the insertion of a personal souvenir, perhaps a miniature. [By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]

Louis, who, as Director of Naval Intelligence at that time, was asked what he thought of it, replied: "As a novel it is excellent; as a war plan it is rubbish." Nevertheless, it seems to have been taken seriously by our naval authorities. Commenting on the fact that the Germans never tried to invade us, Mr. Cruttwell writes: "The British Admiralty had always considered such a scheme practicable, and had refused to take responsibility for preventing the transit of 60,000 men across the North Sea. It was believed that a sufficient number of flat-bottomed boats could be secretly collected in the German ports and towed across without discovery on a moonless night." A footnote adds that details of such a plan were given in the novel. Mr. Cruttwell's history, on which the Book Society has bestowed its benediction, strikes me as a brilliant piece of work, and, as a narrative, eminently readable. The chapters on naval events are particularly good. On the military side the author writes from personal experience, for he served in France as an officer in the 1st/4th Royal Berkshire Regiment, and later as an Intelligence Officer at the War Office.

The present international naval situation and the problems that will confront the coming naval conference are fully discussed, with much trenchant criticism, in "A SEARCHLIGHT ON THE NAVY." By Hector C. Bywater

FROM OUR POST-BAG: PHOTOGRAPHS FROM OUR WONDERFUL WORLD.



MASS PRODUCTION OF CHICKENS AT LUXOR BY A METHOD ESTABLISHED 4000 YEARS AGO: THE ROOF OF A HATCHING-HOUSE, WITH CUPOLAS AND A BIG CENTRAL PASSAGE HAVING VENTILATING-SHAFTS—ALL MADE OF NILE MUD.



HUNDREDS UPON HUNDREDS OF EGGS IN THE DARKNESS OF THE INCUBATOR AT LUXOR; WITH STEPPING-STONES FOR THE WORKERS TO WALK OVER, AND (AT LEFT AND RIGHT) NARROW OPENINGS TO THE HATCHING-PITS.



THE FIRST LIGHT OF DAY FOR HUNDREDS OF LUXOR CHICKS, WHO HATCH ALMOST SIMULTANEOUSLY, MAKING A NOISE LIKE THE RATTLING OF HEAVY RAINFALL AS THEY KNOCK AT THE WALLS OF THEIR EGGS.

Every year Egypt exports hundreds of millions of eggs—yet hens with chickens are seldom seen in that country, since the eggs are artificially hatched. This is done by a process of which travellers told in 2000 B.C., a process which has never changed. Our correspondent, describing a visit to this hatching-house at Luxor, writes of the insupportable heat inside; of the pungent odour pervading the air; and of the sun rays falling like needles through the ventilating-shafts, illuminating here and there bright shining eggs, or a patch of yellow, white or brown down, or a chick's tiny eye. He was told how first the eggs lie on steaming ashes, deep down in the hatching-pits; how later they are put beneath black cupolas of Nile mud, lying on camel dung and covered with palm leaves; how in each group of eggs some are dated when they enter, and how the hour of hatching is precisely predicted, as in a modern electric incubator. At the hatching, thousands of chicks burst their shells together, with a noise like the rattling of heavy rain.



MIDNIGHT IN THE TROPICS: A PHOTOGRAPH TAKEN BY THE FIERCE LIGHT OF SHEET LIGHTNING, ON A NIGHT OF GALE AND TORRENTIAL RAIN.

The reader who sends us this interesting photograph says that it was taken, in the middle of the night, by the aid of sheet lightning during a "Sumatra"—the weather that is so prevalent along the east coast of British Malaya. There was a howling gale at the time, as may be seen from the movement in the palm trees, and torrential rain was falling. He was on a small coasting Siamese vessel, stranded on a sand-bank at the entrance to the Kemaman River, Malaya.



LIGHTNING: A FLASH PHOTOGRAPHED FROM A MOVING CAR—ONE OF THE MOST SPECTACULAR EFFECTS EVER "SNAPPED."

A contrast between the effect of lightning when the path of the discharge is visible (as in this photograph) and when it is not (as in the sheet lightning illustrated above) is admirably given by these two reproductions. The sender of the lower photograph says that it was taken, at 8 o'clock in the evening, from a car moving at thirty miles an hour. The exposure was made with the camera lens working at f.4.5

THE BATTLE WITHOUT END.

BEING AN APPRECIATION OF

"THE RIDDLE OF JUTLAND": By LANGHORNE GIBSON and VICE-ADMIRAL J. E. T. HARPER.*

(PUBLISHED BY CASSELL.)

AT last the long delayed, and necessarily long delayed, task for which the British peoples have been waiting has been finished. In this volume," writes Sir Archibald Hurd in the Introduction, "the Riddle of Jutland is solved." We sincerely hope so. It is a thing which has never ceased to astonish the British public that there should be any "riddle" at all about an engagement between the two greatest fleets which the world has ever seen—an engagement every detail of which has been set on record by the combatants. Add to this the fact that the action itself was one of the most important in modern history, and it is indeed a mystery that there should be any mystery whatever surrounding it.

The confusion which for years past has been worse confounded by partisan controversy is a conspicuous example of the persistence of misconception, once it has arisen in popular imagination. The first error was one of pre-judgment: the public expected, and, indeed, demanded, that if the two great fleets met, the Germans—mere upstarts in naval competition—should be "blown out of the water." Anybody with the least expert knowledge realised that this was quite impossible; there was never any doubt that the contest would be severe. In some respects, the public disappointment was not wholly unjustified; the German gunnery was at least as good as the British, many of the German ships were superior to ours in shell-resistance, our casualties in manpower were three times those of the enemy, and our own Commander drew from the battle some sharp object-lessons on the subject of unpreparedness. While these were matters for regret and correction, it was no cause for legitimate disappointment that our ships had not, at one stroke, swept the enemy from the seas. In one sense, our fleet had done that, for it drove the enemy navy into a retirement where it proved a source of disaffection and demoralisation, and it also drove Germany to the submarine campaign which, in spite of early successes, finally proved to be the undoing of its originators. The authors of this book rightly claim that "disappointment and misinformation led the British public to minimise and under-estimate the battle. They could not realise that the 'annihilation,' which they had believed the fleet would achieve, had actually been accomplished—that the fleet of Germany would never strike, never menace Britain again; never so much as fire another gun in a North Sea battle—would come to its end in total surrender and destruction."

The second misunderstanding about Jutland was the result of combined bad luck and bad tactics. For reasons which doubtless at the time seemed sufficient, but which are none the less regrettable, Lord Jellicoe was unable to furnish the Admiralty with even a preliminary account of the affair before the wholly misleading German report had been given to the world. It is no exaggeration to say that Jutland has never entirely recovered from that initial misrepresentation. With the Press confusing the issue for its own purposes, a most unfortunate atmosphere of suspicion and insinuation was generated. This inevitably reacted to the disadvantage of the Commander-in-Chief, and the impression of failure was accentuated when Admiral Jellicoe was transferred to the Admiralty—though, in reality, the duties which awaited him there

were even more arduous and more important than the command of the Grand Fleet. The first full account of the battle published by the British authorities was of a technical kind which conveyed little to the general public; and it has taken years to piece together the facts, from the British point of view. The original air of mystery was intensified by prolonged official reticence, and, for reasons which have never been satisfactorily explained, the so-called "Harper Record" (for which one of the authors of the present volume was responsible) was long withheld from publication. Most unhappy consequence of all, the public and the Navy were divided into two factions warring round the reputations of Lord Jellicoe and Lord Beatty—a state of things which is probably regretted by nobody more than by the two distinguished officers themselves.

The volume under consideration does not wholly escape this partisan spirit. In large measure, it is a vindication of Jellicoe and a criticism of Beatty, though we are far from saying that this is all it contains. Admiral Beatty is charged with recklessness, with underestimating his adversary, and with failure to concentrate his forces at a critical juncture of the engagement. There seems little doubt that in his first contact with von Hipper he got much the worst of the gunnery-practice. Even if all the criticisms are allowed, however, it will be evident to any reader of this spirited narrative that Beatty's squadron bore an indefatigable and a dauntless part in a day of tremendous encounter. For Admiral Jellicoe's handling of his command our authors have unstinted

leaders afloat in his day. At Jutland he displayed every quality of the great commander—he was a courageous, aggressive fighter, a collected and brilliant tactician, and a strategist of the first water." Yet it is doubtful whether these large claims will ever be established beyond controversy in the view of posterity. Nelson was fortunate in that his reputation was not at the mercy of Fleet Street!

The account of the battle is clear and vigorous, and is assisted by a set of diagrams and charts which are easily intelligible to the lay reader. It was an engagement of swift reversals and many paradoxes. Both main fleets were ignorant, until late in the day, of each other's presence at sea. Our Intelligence had for once been deceived by a simple German device. We had relied extensively, and with great success, on our direction-finding apparatus, which detected with remarkable accuracy the point of origin of intercepted wireless messages. By continuing to send the call-signal of the flagship *Friedrich der Grosse* from harbour, long after that ship had put out to sea, the Germans succeeded in giving a false impression that only minor units were at sea. Admiral Jellicoe was informed accordingly, although our authors state that the ruse was discovered at the Admiralty, but, through Departmental bungling, was never communicated to the Commander. This was the first of two Intelligence failures which vitally affected the issue of Jutland. The second occurred after night had fallen. It is this part of the battle which has always been the greatest "riddle" to the public. "Why was the enemy allowed to escape?" has always been the question asked, and it is remembered, not without bitterness, that the same question about the *Goeben* had elicited no satisfactory reply. When night fell at Jutland, the two fleets were steaming south on converging courses. In darkness, thick weather, and complete wireless silence, it was impossible for them to locate each other with certainty, but we now know that the courses which they held—the two sides of a V—would, according to every probability, bring them together at a point—the bottom of the V. Actually, Jellicoe had passed over that point before Scheer reached it—in other words, Scheer, by chance rather than calculation, crossed the rear of the Grand Fleet, and from that moment the two courses diverged instead of converging.

In the meantime, something of great importance had happened. "The British Admiralty had intercepted and decoded Scheer's wireless message asking for an airship reconnaissance off the Horns Reef, but apparently had quite failed to grasp the enormous importance of transmitting it without delay to Jellicoe. It was not until a considerable time had elapsed, and two further messages from Scheer had been intercepted, that, at 10.41,

London decided to forward a summary of the intelligence. This summary gave the position, course, and speed of the German fleet shortly after nine o'clock, as well as the information that it had been ordered home, but it was not in Jellicoe's hands until half-past eleven, and it failed to contain the most significant fact of all, which was, that the Horns Reef channel had been definitely indicated as the German objective. Here was the pivotal point about which the entire situation revolved." A war rich in costly blunders can surely exhibit no greater example of ineptitude, or negligence, or both, than this.

In the laudable desire to avoid excessive technicality and to make their work intelligible to the common reader, the authors have gone to the other extreme of a "popular" style upon which they cannot be congratulated—

"Jellicoe?

Younger blood?

'Censure' for the Battle of Jutland?

What title would the new peer choose?

Perhaps he would turn to the scene of his great battle. There was precedent . . . Nelson had chosen the Nile, Kitchener had chosen Khartoum.

Would it be Viscount Jellicoe of Jutland?

J. of J. . . . K. of K. . . ."

This is not *vers libres*, but is a fair sample of the stertorous banalities with which the volume abounds, and which seriously detract from it as a serious contribution to an important question.

C. K. A.



"HIS MAJESTY": THE PORTRAIT OF KING GEORGE V.—BY JOHN ST. HELIER LANDER—WHICH IS THE COLOURED PLATE PRESENTED WITH THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS."

The Christmas Number of "The Illustrated London News" will be published on Wednesday next, November 21, and with it will be presented a double-page plate in full colours of this fine Lander portrait of his Majesty the King, which had a place of honour in the Paris Salon this year. It was then so well received that "Le Temps," for example, hailed it as "one of the most perfect examples of the official painting one can see in England." The artist's excellent portrait of the Prince of Wales in polo kit, which received a medal at the Salon, will be recalled; and this led to him being commissioned by Mr. T. B. Davis to paint this portrait of his Majesty for the Engineering University he had presented to Durban, South Africa, where it was unveiled recently. At the same time it was arranged that Mr. Lander should make replicas for Jersey and for other places. Our reproduction is, of course, much smaller than the coloured plate, which measures 11 by 17½ in., without the margin. The original is life-size.—[Copyright Reserved.]

admiration, and it is well indeed that this tribute should be paid to a reputation which has suffered rather from vague suggestions than from any proven shortcoming. The master-stroke of the whole battle was undoubtedly Jellicoe's swift and brilliantly-executed deployment. When, according to plan, Beatty had lured on the main German line into contact with the unsuspected Grand Fleet, Jellicoe's "orders for forming his six columns into one single line so as to bring the maximum fire to bear at once on the enemy was the inspiration of genius." He established his superiority at once, and from that moment there was nothing for Scheer but flight and harbour, and nothing for the High Sea Fleet but inaction and decay. "Jellicoe was an admiral of the modern age, thinking and acting on a strategic plane higher than that of the other naval



THE PAINTER OF "HIS MAJESTY": MR. JOHN ST. HELIER LANDER, R.O.I.

Mr. John St. Helier Lander, the distinguished portrait painter, was born in Jersey, Channel Islands, but, of course, has his studio in London. He received his artistic education at the Royal Academy Schools and at Julian's, in Paris. He won an Honourable Mention of the Paris Salon as far back as 1911, and received its Médaille d'Argent in 1923. Among his chief works, apart from that here reproduced, are portraits of the Prince of Wales; Viscount Lascelles, now Earl of Harewood; the late Viscount Ypres; and Lord Hewart, Lord Chief Justice of England.

* "The Riddle of Jutland: An Authentic History." By Langhorne Gibson and Vice-Admiral J. E. T. Harper. With an Introduction by Sir Archibald Hurd. Fourteen Diagrams. (Cassell; 12s. 6d.)

A "MOWGLI" OF THE "ZOO": LONDON'S "WOLF-MAN" HOBNOBBING WITH HIS FIERCE FRIENDS.



A MAN WHO HAS SUCCEEDED IN WINNING THE TRUST AND AFFECTION OF WOLVES: MR. STEUART WITH LASSIE, THE SHE-WOLF IN THE LONDON "ZOO," WHOM HE TAKES OUT ON THE LEAD (ABOVE); AND WITH KAZAN, A WOLF WITH A BAD REPUTATION, WHO, NEVERTHELESS, ALLOWED HIMSELF TO BE TAMED BY MR. STEUART (RIGHT).



THE following remarkable account of Mr. Douglas S. S. Stuart, and of the power he exercises over the affections of wolves, has been sent us by Miss M. M. Gibbon: "The wolf has generally been regarded as the supreme type of ferocity and treachery, and a keeper at the London 'Zoo,' after thirty years' experience in the wolf-house, thinks that no wolf over two years of age is to be trusted. Yet no dog ever gave his master a warmer or more affectionate welcome than the wolves in the paddock at the 'Zoo' give to their friend Mr. Stuart. They kiss him, pushing one another aside for the joy of licking his hands, his face, and his head. They nuzzle close to him, laying their noses on his knee. With perfect self-confidence, they delve into his pockets to steal his handkerchief! Then they run away for the pleasure of being

[Continued below.]



MR. DOUGLAS S. S. STEUART WITH THE YOUNG WOLVES IN THE PADDOCK AT THE LONDON "ZOO": THE "WOLF-MAN" FONDLING AND TEASING HIS FEROCIOUS FRIENDS—WITH GLOVED HANDS.

The friendship deepened when Lassie caught a chill, which turned to pleurisy and pneumonia, and Mr. Stuart fought for her life for three days and nights after she had been given up as hopeless. In return for this, Lassie lavished upon him a love as fierce as her own wild nature. When she whelped for the first time, the authorities thought it too dangerous to allow Mr. Stuart to go into her cage. But when he entered, Lassie leapt upon him in a transport of joy, and led him into the den, to show him the wonderful thing that had happened. When he stretched out his hand to touch the cubs, she knocked his hand away with her paw. But she did not move. The third time Mr. Stuart stretched out his hand, she allowed him to do what he wished." Many other stories are told of Mr. Stuart's friendship with wolves; notably of how Lassie saved him from her mate, Orloff; but space precludes our giving them here.



LASSIE, THE SHE-WOLF, WHO WAS BEFRIENDED BY MR. STEUART WHEN SHE HAD ACQUIRED AN EVIL REPUTATION; SUBSEQUENTLY SAVED HIM FROM HER MATE, ORLOFF; AND TRUSTINGLY SHOWED HIM HER FIRST LITTER OF CUBS.

chased, though when they have finished with the handkerchief there is nothing left for its owner to claim back. Among Mr. Stuart's friends is a she-wolf called Lassie, who attacked her keeper and was labelled 'Dangerous.' Mr. Stuart helped her to live down this disgrace by taking her out into the Gardens daily on a lead.

[Continued above.]



ORLOFF, A WOLF WITH SIX HUMAN FINGERS TO HIS "CREDIT," WHO WOULD HAVE ATTACKED MR. STEUART HAD HE NOT BEEN DEFENDED BY LASSIE; AND LASSIE, WITH MR. STEUART—ALL, NOW, ON THE BEST OF TERMS.

THE SAAR AS SEEN FROM THE AIR: ITS CHIEF TOWN AND OTHER INDUSTRIAL CENTRES IN THE TERRITORY WHICH IS TO DECIDE ITS POLITICAL FUTURE BY PLEBISCITE.



SAARLOUIS FROM THE AIR: A TOWN IN THE PLEBISCITE AREA WHERE VAUBAN BUILT A FORTRESS FOR LOUIS XIV.



SAARBRÜCKEN FROM THE AIR: PART OF THE INDUSTRIAL QUARTER IN THE PRINCIPAL TOWN OF THE SAAR.



DILLINGEN FROM THE AIR: AN INDUSTRIAL TOWN IN THE



SAAR BASIN LONG NOTED FOR ITS ARMOUR-PLATE WORKS.



VÖLKINGEN FROM THE AIR: THE RESIDENTIAL PART OF THE

AS the time approaches for the plebiscite (on January 13) to decide the Saar's political future, interest centres on current international discussions regarding maintenance of order on that occasion. The League Committee of Three appointed to consider the question met recently in Rome, and evidence was given by Mr. Geoffrey Knox, President of the Governing Commission of the Saar. He was reported to have said that so far public order had been kept, but that the Commission had strengthened the police. Feeling was aroused in Germany at the possibility of French troops entering the Saar in an emergency, but was somewhat allayed by an interview, on November 6, between the French Foreign Minister, M. Laval, and the German Ambassador in Paris, Herr Koester. M. Laval desired that troops had already been moved, though insisting that, in certain circumstances, France would be justified in using them if necessary. Herr Koester gave an assurance that Germany would not accept any conditions



TOWN, WITH AN INDUSTRIAL DISTRICT VISIBLE BEYOND.

for holding the plebiscite. Sir John Simon stated recently: "There never has been any question of the use of British troops. Any French dispositions are purely precautionary. The German Ambassador (in London) confirmed the information that the German Government had issued orders to S.A. and S.S. formations on the German side of the Saar frontier prohibiting, over a belt twenty-five miles wide and over a period which covers the date of the plebiscite, the wearing of uniforms, and parades, processions or gatherings." Saarbrücken, the chief town of the Saar territory, was formerly the residence (from 1381 to 1793) of the Counts and Princes of Nassau-Saarbrücken. In 1793 the Château was burned down by the French. On August 6, 1670, a battle was fought between the French and the Prussians about three miles from the town. The river Saar (partly canalised) rises in Lorraine and flows north, joining the Moselle. Illustrations of life in this region appeared in our issue of March 10 last.

A COAL-MINING REGION THAT MUST CHOOSE BETWEEN UNION WITH FRANCE OR GERMANY, OR ELECT TO REMAIN UNDER THE CONTROL OF THE LEAGUE OF NATIONS.



VÖLKINGEN FROM THE AIR: A CENTRE OF INDUSTRY IN THE SAAR, WITH A LARGE FOUNDRY AND OTHER WORKS.



SAARBRÜCKEN FROM THE AIR: PART OF THE PICTURESQUE RESIDENTIAL QUARTER IN THE SAAR'S CHIEF TOWN.

CURIOSITIES OF NATURAL HISTORY FROM ASIA, AFRICA, AND AMERICA: RARE BEASTS IN THE AMSTERDAM "ZOO."



1. THE HUNTING-LEOPARD: A STRIKING POSE OF TWO CHEETAHS, PERHAPS THE SWIFTEST OF MAMMALS OVER A SHORT DISTANCE. BURROWING ANIMAL WHICH FEEDS EXCLUSIVELY ON ANTS AND TERMITES. 4. THE BURMESE SEROW: A CREATURE BETWEEN THE GOATS THE AMSTERDAM "ZOO." 6. THE WATER-CHEVROTAIN: AN ELEGANT WEST AFRICAN ANIMAL RESEMBLING A SMALL ANTLERLESS DEER. 7. THE OX, INHABITING BURMA AND THE MALAY PENINSULA AND ARCHIPELAGO. 9. THE AYE-AYE: A VERY PECULIAR LEMUR-LIKE CREATURE, 11. THE RHINOCEROS-MOUSE: A REMARKABLE HAIRLESS BREED, WITH A DRY, CRINKLED SKIN. 12. THE NAILLESS MANATEE

The great richness and variety of the Zoological Gardens at Amsterdam is well illustrated by these striking photographs of some of the rare and valuable creatures in the collection. To deal with them briefly in turn: the hunting-leopard (*Cynopterus jabsini*) is the well-known cheetah, used in India for hunting blackbuck and other game. The soft-turtle which we illustrate (*Trionyx carolinensis* var:

alba) is a Sumatran white variety of the soft-shelled turtle, whose skins do not harden to a bony cuirass covered with horny plates, but only to a soft, gristly shield. The ugly Ethiopian aard-vark (*Orycteropus aethiopicus*), from the high steppes of north-eastern Africa, causes immense destruction among the termite-hills with its long glutinous tongue and sucking snout. The Burmese serow

2. THE SOFT-TURTLE: A WHITE SUMATRAN VARIETY OF THE SOFT-SHELLED TURTLE. 3. THE ETHIOPIAN AARD-VARK: A RARE NOCTURNAL AND THE ANTELOPES, FROM THE MOUNTAIN FORESTS OF SUMATRA. 5. THE BINTURONG: A CIVET-LIKE CARNIVORE—THIS SPECIMEN BORN IN KOMODO DRAGON: THE LARGEST EXISTING KIND OF LIZARD, FROM THE DUTCH EAST INDIES. 8. THE BANTING: A FINE RARE SPECIES OF WILD PECULIAR TO MADAGASCAR. 10. SCHLEGEL'S GARIAL: A CROCODILE FROM BORNEO AND SUMATRA, WITH A VERY LONG AND SLENDER SNOUT. (MANATUS INUNGUIS): AN AQUATIC MAMMAL FROM THE AMAZON AND ORINOCO RIVERS—NO RELATION OF THE SEALS OR WHALES.

(*nomorhodus sumatrensis*) is a shaggy goat-antelope from Malaya. The binturong (*Arctictis binturong*) is a very rare Malayan animal, allied to the palm-civets. The little water-chevrotain (*Hyomys aquaticus*) inhabits West Africa, from Senegambia to the Congo. The London "Zoo" also possesses a specimen of the Komodo dragon (*Varanus komodoensis*) of Komodo, Rintja, and Flores. The

banting or Javan ox (*Bos sondaicus*) may measure nearly six feet at the withers. Madagascar is the home of the big-eared, nocturnal aye-aye (*Chiromys madagascariensis*), as of most lemurs. Schlegel's garial (*Rhynchosuchus schlegelii*) may reach a length of twelve or fourteen feet. The rhinoceros-mouse (*Mus musculus formo rhinoceros*) has had the factors on which hair-growth depends bred out.

STONE AGE ART AMONG "THE DEVIL'S POTATOES":

ROCK-PAINTINGS BY ETHIOPIAN TROGLODYTES MENTIONED BY HERODOTUS: A REMARKABLE DISCOVERY AMONG PILES OF GIGANTIC BOULDERS ON MT. OWENAT IN THE LIBYAN DESERT.

By DR. JAMES MURPHY. With Copyright Photographs by the Almasy-Penderel Expedition. (See Illustrations opposite and on two succeeding pages.)

LAST May Count Almasy, the Hungarian explorer, discovered the lost Oasis of Zarzura in the Libyan Desert. Accompanied by a British officer, Wing-Commander H. S. Penderel, as second in command of the expedition, Almasy succeeded in exploring the wadis on the north slope of the Gilf Kebir. He firmly convinced himself that these constitute the Oasis of Zarzura, which had hitherto been looked upon as a legendary land. It is mentioned several times in ancient Egyptian inscriptions and writings. In Egyptian folk-tales it figures as a land flowing with milk and honey, and boasting marble cities whose palaces are paved with gold. But the reality has turned out a disappointment. Zarzura is merely a series of valleys, that gather the rain-water from the mountain and thus give rise to vegetation where the Tebbu shepherds graze their flocks. These shepherds have hitherto been able to keep the location of the wadis a secret from the European invader.

With the discovery of Zarzura to the credit of this fourth expedition of his into the Libyan Desert, Almasy was encouraged to follow up his luck. Instead of returning directly to Cairo he turned to the mountain of Owenat, which is about two hundred kilometres south of the Gilf Kebir. His purpose in making Owenat the second objective of his expedition was on this wise. Hassanein Bey, the pioneer of Egyptian desert explorers, discovered Mount Owenat in 1925. It stands in the Libyan wilderness, a huge mass of granite, towering to a height of more than six thousand feet. On its southern face there are heaps of gigantic boulders, piled on top of one another until they reach almost the summit of the scarp. The same phenomenon is also found on the sides of the canyons which cleave the huge mass of mountain rock. The Tebbu natives call these canyons "Karkur."

When Hassanein Bey reached Owenat, the natives informed him that the mountain had been inhabited since time immemorial, and that the local fairies had left their magic signs engraved on the stones. The natives led the explorer to the Karkur Talh, the largest valley in Owenat, and showed him a great number of prehistoric rock-carvings representing lions, giraffes, and various kinds of gazelles. These carvings were somewhat crude in concept, but by no means unskilful in execution.

A year later Prince Kemal El Din Hussein visited this place, and in a small cave not very far from these rock-carvings found some rock-pictures which had been painted in red against a white-painted background. These paintings were in an exposed position, and were much faded. Prince Kemal El Din told his friend Almasy of these when he returned to Cairo, and asked Almasy to explore for other paintings in this locality if he could succeed in organising an expedition to Owenat. It was to fulfil this request that Almasy now turned his steps towards Owenat when he had left the Gilf Kebir last May.

I have before me a mass of material written in German by Almasy himself and the official chronicler of the Expedition, Arnold Hoellriegel, an Austrian writer. Hoellriegel describes their experience at Owenat as follows—

"At Owenat we had to wait a long time for the arrival of our friend, Wing-Commander Penderel, who had two motor-lorries with him and had taken a different route from ours. We passed some weeks in this baking amphitheatre, surrounded by gigantic rocks which are called 'The Devil's Potatoes.' Life would be impossible here, were it not for the shelter afforded by the caves between the rocks. (See illustration on this page.)

"These are just cavities formed by one huge boulder resting upon two other boulders which stand

the hills. Just a little while ago I had watched the lanky, muscular Hungarian climbing like a goat from one mass of rocks to another in search of a cave where Penderel could sleep when he would arrive. Almasy was now shouting excitedly. An Italian geographical expedition was encamped beside us. They also heard Almasy. Professor Caporiacco ran out at the same time as I tried to creep up the sides of the boulders, which were like glowing glass.

for jambs or sides. On May 14 I was seated in one of these caves, half-dozing after my midday meal. We were still awaiting Penderel. All of a sudden I heard Almasy's voice from somewhere above in



"THE DEVIL'S POTATOES": HEAPS OF GIGANTIC GRANITE BOULDERS PILED ONE ABOVE ANOTHER ON THE SOUTHERN FACE OF MT. OWENAT, AMONG WHICH WERE FOUND TWELVE CAVES WITH THEIR ROOFS FRESCOED, COMPRISING 800 PREHISTORIC ROCK-PAINTINGS.



THE DISCOVERER OF AN ASTONISHING "GALLERY" OF PREHISTORIC ART IN DESERT LIBYA: COUNT ALMASY, THE HUNGARIAN EXPLORER, AMONG GRANITE BOULDERS ON MT. OWENAT, WHERE HE FOUND THE CAVES CONTAINING THE ROCK-PAINTINGS ILLUSTRATED IN THIS NUMBER, WITH HUNDREDS OF OTHERS.

Almasy waved with his hand towards one of the caves.

"We were astounded as we reached the opening. There above us on the roof of this Cyclopean dwelling were paintings whose colours looked as fresh and bright as the frescoes of the Vatican. Our shouting to one another alarmed the camp, and soon we had all the Italians with us. For several months their expedition had been here, but nothing like this had been discovered. Within a few hours we found twelve caves with frescoed roofs, and counted about eight hundred pictures in all. These pictures were mostly of animals, but there were several portraits of human beings. Very early the following morning I climbed up to the most important of the caves,

and there found Almasy hard at work copying the pictures in the original colours. (See first illustration on page 799.) He had come prepared for this; for, along with his other qualifications and talents, Almasy is an excellent artist.

"The pictures of animals painted by the primitive artists of Owenat represent several of the bovine species that were obviously tame, and some of the antelope type that may have run wild on the borders of this desert colony. Generally the pictures on the roof of a cave are from six to nine inches square. There are four different breeds of cattle represented, one of which is like the *Bos Africanus*, which was already almost extinct when the pyramid of Cheops was built. (See second colour page.) The human figures in the frescoes are generally grouped in with the cattle. Although the men carry bows and arrows, they do not seem to be meant for huntsmen, as in the case of those in the Spanish rock-pictures at Valltorta. These men of Owenat are painted in a deep brown, the face and hair being in an ochre colour. They are naked except for a loin-cloth. Sometimes they have feathers fixed in the hair and rings on both legs and arms.

"One of the pictures which is particularly interesting is that which shows an attempt at composition. This is unique in the rock-paintings of the Stone Age. The master of the cave and his wife are here represented in their rocky home, the rocks being painted contiguous to a line that surrounds the picture. On the background there is an attempt to represent the inner part of the cave. (See colour page opposite.) Within the caves themselves and in the surroundings we found several examples of flint implements, hammer-heads, knives, and arrow points, these last being made of volcanic stone like bottle glass, and still maintaining their sharpness. We also found a primitive quern for the grinding of corn, or perhaps nuts such as the cola nut. The little quern consisted of a round flat stone with a depression in the centre, and then an oval-shaped hand-stone which formed the upper grindstone of the little hand-mill."

What is the anthropological or historical significance of this discovery? In the first place, it is probably a vindication of the accuracy of Herodotus. Up to now his account of the Ethiopian troglodytes has been looked upon as merely legendary. In the Fourth Book of his History he writes (Paragraph 183):

"Ten days' journey from Augila there is again a salt hill and a spring. This region is inhabited by a people called Garamantians. In the Garamantian country are found oxen that walk backwards as they graze. This they do because their horns curve outwards in front of their heads. The Garamantians have four-horse chariots, in which they chase the troglodyte Ethiopians, who of all nations whereof any account has reached our ears are by far the swiftest of foot. The troglodytes feed on serpents, lizards, and other reptiles. Their language is unlike that of any other people; it sounds like the screeching of bats."

Annotating this paragraph, Rawlinson's Edition of Herodotus has the following: "Those here spoken of dwelt in the region south of Fezzan, in the mountains of the Tibesti range, where the Tibboes Irschad, or Rock Tibboes, are still said to live in caves. The Tibboes are described as a timid race, in such dread of a gun or horse that the bare sight of an Arab, and particularly a mounted one, is sufficient to put them to flight. Their agility is said to be proverbial, and their neighbours call them, by way of distinction, *The Birds*."

The troglodytes mentioned by Herodotus are almost undoubtedly the people whose dwelling-places Almasy has

discovered. The wide-horned cattle represented in the pictures seem to point to the origin of the story about "feeding backwards." Circumstantial evidence, such as the finding of only stone implements in the neighbourhood, would point to the paintings as belonging to the Stone Age. The fact that no camels are represented seems to throw them back at least to a time anterior to the introduction of the camel into Africa. The fact that only a primitive type of horse is represented may also be significant. But it is too soon to draw conclusions as to the definite age of the paintings. Almasy placed his information in the hands of Professor Leo Frobenius, the great authority on such matters, and it was understood that Professor Frobenius would visit Owenat.

Rock Paintings that Corroborate Herodotus: A Great Libyan Discovery.

PAINTINGS BY COUNT ALMASY COPIED FROM PREHISTORIC ORIGINALS ON ROCK WALLS. (COPYRIGHT STRICTLY RESERVED.)



AN OWENAT ROCK-PAINTING ALMOST IDENTICAL WITH THOSE OF GAZELLES FOUND IN THE KARKUR TALH BY PRINCE KEMAL EL DIN, FROM WHICH THE WHITE PAINT HAD COMPLETELY FADED.

HERE and on the succeeding page we reproduce eleven prehistoric rock-paintings which represent an important discovery of such works, numbering about 800, found in caves at Mt. Owenat, a little-known part of the Libyan Desert north-east of Kufra. These are reproduced from copies painted on the spot by the leader of the expedition, Count Almasy, a well-known Hungarian explorer, who in 1931 had organised a previous expedition to seek the lost Oasis of Zarzura. Last year he set out again, with the same object, with Wing-Commander H. S. Penderel and other companions. They spent many weeks exploring the Gifl Kebir

[Continued opposite.]



ONE OF ABOUT 800 ROCK-PAINTINGS (MOSTLY OF ANIMALS) DISCOVERED IN CAVES ON MT. OWENAT, IN THE LIBYAN DESERT: A COW WITH A ROPE ROUND HER NECK.

plateau, where two of the three valleys of the lost oasis had long been believed to be situated. In sending us the pictures here reproduced, Dr. James Murphy wrote: "Two and a half months were spent in surveying the plateau. The Wadi which Almasy saw from the air during the previous expedition had meantime been entered by Mr. P. A. Clayton, Inspector of Desert Surveys, Cairo,

[Continued below.]

(LEFT) AN EXAMPLE FROM A GREAT LIBYAN "GALLERY" OF PREHISTORIC ROCK-PAINTINGS, THE MOST IMPORTANT FOUND SINCE THE SPANISH DISCOVERY AT MINATEDA: A COW, WITH THE EYE DULY INDICATED.



UNIQUE AMONG STONE AGE ROCK-PAINTINGS FOR "COMPOSITION" AND BACKGROUND: TROGLODYTES MENTIONED BY HERODOTUS—MAN AND WIFE IN A CAVE, WITH BOULDERS AND A BOW-LIKE OBJECT.

who also found another further east. Almasy has now discovered a third Wadi, to the west. At last the three mysterious 'rain oases' of the Gifl Kebir have their due places on the map of the Libyan Desert. The find which is of immediate importance is that made by Almasy during his return journey. He camped at Owenat, and chanced to enter some caves. He was astonished to find an extraordinary number of prehistoric paintings in the first cave he entered. Other caves were then systematically explored, with the result that a discovery was made



A REMARKABLE GROUP SUBJECT AMONG THE OWENAT ROCK-PAINTINGS: A COW AND CALF WITH A REALISTIC HUMAN FIGURE CARRYING BOW AND QUIVER AND WEARING A PLUME IN HIS HAIR.

which is certainly the most important of its kind since the Spanish rock-paintings at Minateda came to light. Almasy believes that at Owenat he has discovered the dwellings of those troglodytes which Herodotus mentions in the Fourth Book of his History. The Owenat pictures are in an extraordinarily fresh state of preservation. Almasy compares them to some of the best-preserved Italian frescoes of the Renaissance—that is to say, as far as the state of preservation is concerned. One is unique in Stone Age art as an attempt at composition and background.

Stone Age Libyan Rock-Paintings as Well Preserved as Renaissance Frescoes.

PAINTINGS BY COUNT ALMASY COPIED FROM PREHISTORIC ORIGINALS ON ROCK WALLS. (COPYRIGHT STRICTLY RESERVED.)



A CONTEMPORARY RECORD OF AN ANIMAL ALREADY ALMOST EXTINCT IN THE EARLIEST HISTORICAL PERIOD: A ROCK-PAINTING OF *BOS AFRICANUS*, A BIG-HORNED TYPE OF ANTELOPE.



A GRACEFUL REPRESENTATION OF THE HUMAN FIGURE IN MOVEMENT: ONE OF THE 800 ROCK-PAINTINGS FOUND IN LIBYA—A GROUP OF A MAN LASSOING OR WHIPPING A BULLOCK.



ANIMAL MOVEMENT, STRIKINGLY REPRESENTED IN PREHISTORIC ART: A PARTICULARLY GRACEFUL PICTURE OF A RUNNING CALF AMONG THE ROCK-PAINTINGS DISCOVERED AT MT. OWENAT, IN THE LIBYAN DESERT.



PERHAPS A RECORD OF CATTLE SAID BY HERODOTUS TO GRAZE WALKING BACKWARDS BECAUSE OF THEIR OUTWARD-CURVING HORNS: A COW SUCKLING HER CALF—A FREQUENT SUBJECT OF THE ROCK-PAINTINGS.



A SUBJECT OF WHICH NUMEROUS REPETITIONS AND VARIATIONS OCCUR AMONG THE LIBYAN ROCK-PAINTINGS: A COW LYING DOWN, ALTHOUGH AT FIRST SIGHT APPEARING TO BE RUNNING.

Continuing the description begun on the preceding page, Dr. James Murphy goes on to say: "Only domestic animals and human beings are represented. Four different breeds of bulls are depicted, one of which—*Bos Africanus*—was already practically extinct at the opening of the dynastic era. There is a kind of prehistoric horse, which seems to be half-donkey and half-zebra, and there are sheep and goats. There are no camels, for these were introduced into Africa only in historic times. The character of the paintings suggests that the inhabitants



"A KIND OF PREHISTORIC HORSE WHICH SEEMS TO BE HALF-DONKEY AND HALF-ZEBRA": ONE OF THE FEW ANIMAL SUBJECTS WITH THE EYE DISTINCTLY DEPICTED—A REALISTIC FIGURE.

were a sedentary, pastoral folk, not much in touch with the outside world, as no wild animals are depicted. The fact that only flint instruments were found, and no traces of copper, indicates that these pictures belong to a predynastic time. If so, there must have been a comparatively highly developed culture in this neighbourhood much earlier than hitherto supposed. The pictures are done in four colours, and display skill in drawing from life which is almost modern. Almasy counted over 800 pictures, and has made reproductions in the original colours."

A PREHISTORIC "ACADEMY" AND ITS DISCOVERER: EXAMPLES FROM 800 ROCK-PAINTINGS—REALISTIC CATTLE.

PHOTOGRAPHS BY THE ALMASY-PENDEREL EXPEDITION. COPYRIGHT STRICTLY RESERVED.
(SEE ARTICLE ON PAGE 796 AND COLOURED ILLUSTRATIONS ON PAGES 797 AND 798.)



THE DISCOVERER OF THE ROCK-PAINTINGS PREPARING TO MAKE THE COLOURED COPIES REPRODUCED IN THIS NUMBER: COUNT ALMASY EXAMINING PREHISTORIC PICTURES ON THE ROOF OF A ROCK-SHELTER ON MT. OWENAT.

COUNT ALMASY'S great discovery of prehistoric rock-paintings (of which these photographs illustrate typical examples) on Mt. Owenat, in Libya, is described in the article given on page 796, while some of the most remarkable are reproduced in colour on two other pages. A few details about the explorations which led up to this discovery may be of interest. When offering us the material, Dr. James Murphy wrote: "The expedition set out at the beginning of April (1933) with the intention of trying to discover the lost Oasis of Zarzura. As you know, there is a part of the Libyan

[Continued opposite.]



BY A "LANDSEER" OF THE STONE AGE: PREHISTORIC CATTLE-DRIVING OR STOCK-RAISING: ONE OF THE OWENAT ROCK-PAINTING GROUPS, WITH ANIMALS OF VARIOUS BREEDS AND TWO MEN CARRYING BOWS.



WITH THE FIGURE OF A MAN CARRYING BOW AND QUIVER BESIDE A COW SUCKLING HER CALF, ILLUSTRATED ON OUR FIRST COLOUR PAGE: A ROCK-PAINTING OF CATTLE AND THEIR OWNER (OR A HUNTER).

Desert north-east of Kufra not yet fully explored. Many attempts have been made within recent years by British and other explorers. One of the leading protagonists has been the Hungarian explorer Count Almasy. He conceived the plan of using the motor-car as a mobile base of operations and the aeroplane for reconnoitring purposes. His main objective was the interior of the Gifl Kebir plateau, where the three valleys of the lost oasis were supposed to be. With Sir Robert Clayton and Wing-Commander

[Continued below.]



OWENAT ROCK-PAINTINGS: A GROUP INCLUDING (LOWER RIGHT) THE MAN AND WOMAN IN A CAVE SEEN ON OUR FIRST COLOUR PAGE, AND (TOP LEFT) THE BOWMAN SHOWN ABOVE ON THE RIGHT.

H. S. Penderel, he organised an expedition in 1931, and sighted from the air a large wadi, which they were unable to enter, as their motor-convoy ran short of petrol. A new expedition was planned, but had to be abandoned for the time being, owing to the death of Sir Robert Clayton. The expedition of which I am now writing was organised and led by Count Almasy, accompanied by Wing-Commander Penderel, an Austrian journalist named Dr. Bermann, and a geographer named Dr. L. Kadar, of the University of Budapest. Two and a half months were spent in surveying the plateau." The remainder of Dr. Murphy's letter, referring to the discovery of the rock-paintings, accompanies the coloured reproductions on pages 797 and 798 of this number.

NEWS ITEMS OF TOPICAL INTEREST: PICTORIAL NOTES ON CURRENT SUBJECTS.



A WINTER RESIDENCE ON THE SOUTH COAST FOR THE KING AND QUEEN: COMPTON PLACE, THE DUKE OF DEVONSHIRE'S HOUSE AT EASTBOURNE.

When the Queen recently visited Compton Place, Eastbourne, a house belonging to the Duke of Devonshire, it was supposed that she was seeking a residence for the Duke of Kent. Later, it was understood that the King and Queen themselves are taking the house for the winter, and will go there early in the New Year. It is a Georgian mansion on the Downs, half a mile from the sea. Interior alterations are being made to suit the Queen's wishes.



A HONEYMOON RETREAT FOR THE DUKE OF KENT AND HIS BRIDE: HIMLEY HALL, STAFFORDSHIRE, PLACED AT THEIR DISPOSAL BY LORD DUDLEY.

It was stated a few days ago that the Duke of Kent and Princess Marina, after their marriage on November 29, will spend the first part of their honeymoon at Himley Hall, Staffordshire, lent by the Earl of Dudley. Later, they will probably visit Sandringham for Christmas, and afterwards go abroad. Himley Hall stands in a park of 500 acres. Two wings were added in 1825. The Duke and the Prince of Wales have often stayed there. Charles I. once spent a night there.



THE FIRST REPRESENTATION OF CENTRAL AFRICAN PYGMIES? A UNIQUE MECHANICAL TOY FROM AN ANCIENT EGYPTIAN TOMB: CARVED IVORY FIGURES OF DANCING DWARFS WORKED BY THREADS, WITH ANIMATED FACIAL EXPRESSIONS EXTREMELY RARE IN EGYPTIAN ART, FOUND DURING RECENT EXCAVATIONS AT LISHT. (FRONT, SIDE, AND BACK VIEWS.)

These little ivory figures (the smallest is only 5.5 cm. high, and the others only slightly taller) were found in a tomb at Lisht, during excavations by the Metropolitan Museum of Art (New York) expedition in Egypt. The Museum "Bulletin" states: "The type is absolutely unexampled. At first they seem to be Chinese. Were it not for the circumstances attending their discovery, it would never have been supposed that they were made in Egypt during the Middle Kingdom, middle of the Twelfth Dynasty." By threads, the three larger figures, set on a long ivory slab, could be made to pirouette. Dancing dwarfs are mentioned in the Pyramid Texts. "Their habitat" (says the "Bulletin") "lay somewhere beyond the reaches of the Upper Nile. It is quite possible that in these figures we have the first representation of the Central African pygmies." Such pygmies were illustrated in our pages on Nov. 3 and 10.



TO BE THE DUKE OF KENT'S LONDON HOME AFTER HIS MARRIAGE: NO. 3, BELGRAVE SQUARE.

It was reported recently that the Duke of Kent had taken a short lease of No. 3, Belgrave Square, a house belonging to Lady Juliet Duff. Belgrave Square was built in 1825, from the designs of George Basevi, on what was then known as the Five Fields. It has since, at various times, had many distinguished residents, including the Duke of Connaught, at No. 41.



THE NEW LORD MAYOR OF LONDON: SIR STEPHEN KILLIK IN THE STATE COACH.

Sir Stephen Killik was installed as Lord Mayor of London, on November 8, in succession to Sir Charles Collett, and on the following day took place the traditional Lord Mayor's Show, the feature of which was a Dickens Pageant, and, in the evening, the customary banquet given by the new Lord Mayor in the Guildhall. Owing to ill-health, Sir Charles Collett did not take part on these occasions, and Sir George Truscott (ex-Lord Mayor and Senior Alderman) acted on his behalf.



THE LORD MAYOR'S GUILDHALL BANQUET: THE SCENE DURING GRACE, SHOWING (AMONG THOSE AT THE HIGH TABLE) THE PRIME MINISTER, THE ARCHBISHOP OF CANTERBURY, AND THE LORD CHIEF JUSTICE.

Our photograph of the banquet was taken while Grace was being said. At the high table are seen (from left to right) the Japanese Ambassador, Lord Hailsham, Miss Ishbel MacDonald, Mr Ramsay MacDonald, Prime Minister (next but one), Sir George Truscott, the Lord Mayor and Lady Mayoress, the Archbishop of Canterbury, Lady Collett (retiring Lady Mayoress), Mr. Baldwin (third from right), and the Lord Chief Justice (second from right).

ROYAL EVENTS PHOTOGRAPHED: OCCASIONS OF THE WEEK.



THE KING OPENS THE NEW R.I.B.A. BUILDING: HIS MAJESTY, WITH THE QUEEN ON HIS LEFT, LISTENING TO THE ADDRESS OF THE PRESIDENT (RIGHT).

On November 8 the King, accompanied by the Queen, opened the new headquarters of the Royal Institute of British Architects in Portland Place. Their Majesties, arriving at the building at midday, were received in the entrance hall by the President of the R.I.B.A., Sir Giles Gilbert Scott, R.A. The King, in the course of his speech, congratulated the Institute on this year celebrating its centenary, and the architect of the building, Mr. Guy Wornum, on his work.



THE QUEEN AND THE PRINCESS ROYAL GO SHOPPING: HER MAJESTY AT THE LORD ROBERTS WORKSHOP STALL OF THE DISABLED EX-SERVICEMEN'S EXHIBITION.

The Queen and the Princess Royal paid an unexpected visit to the exhibition of disabled ex-Servicemen's work in the Imperial Institute, South Kensington, on Nov. 7—the day before the exhibition was opened to the public. Her Majesty and the Princess Royal made a number of purchases, and the Queen chose a present for Princess Marina on behalf of the Officers' Families' Industries Association.



THE PRINCE OF WALES'S VISIT TO BRISTOL: H.R.H. TALKING WITH RESIDENTS IN THE DINGS AREA.

The Prince of Wales had a full day in Bristol on November 6, making a tour of many miles through the city. He devoted his time to unemployed welfare centres (of which there are twelve in Bristol), slum clearance areas, and a new housing estate. He expressed satisfaction that employment in Bristol had improved this year, remarking on the city's fortune in having many industries.



THE SPANISH ROYAL ENGAGEMENT: THE INFANTA DOÑA BEATRIZ AND HER FIANCÉ, PRINCE ALEXANDER TORLONIA.

The engagement of the Infanta Doña Beatriz, eldest daughter of King Alfonso, to Prince Alexander Torlonia of Civitella-Cesi, was officially announced on November 7. Prince Alexander Torlonia is an Italian nobleman, twenty-three years old, the son of the late Duke Marino Torlonia, who died last year. His mother is the former Miss Elsie Moore, of Connecticut, who now lives in Rome.



PRINCESS MARINA BUYS HER POPPY: HER ROYAL HIGHNESS IN PARIS ON ARMISTICE DAY.

Princess Marina is shown buying a Flanders poppy from the Hon. Mrs. Jack Crawshaw, daughter of Lord Tyrrell, in commemoration of Armistice Day. The Paris section of the British Legion held their annual memorial service in Notre Dame in the afternoon. Wreaths were laid before the plaque which commemorates the "Million dead of the British Empire."



THE DUKE OF KENT OPENING THE NOTTINGHAM CHRYSANTHEMUM SOCIETY SHOW: H.R.H. IN THE MIDLANDS.

The Duke of Kent visited Leicester and Nottingham on November 10. At Nottingham he opened the annual show of the Nottingham Chrysanthemum Society, being received there by Lord Titchfield, M.P. He complimented the promoters of the show on the beauty of the ten thousand blooms exhibited, and referred to the great progress made lately in the cultivation of the chrysanthemum.



THE DUKE OF GLOUCESTER SEES KOALAS FOR THE FIRST TIME: A STUDY OF H.R.H. AT ADELAIDE.

While he was at Government House, Adelaide, the Duke of Gloucester was shown for the first time Australian koalas, the attractive little creatures that resemble bears. The two shown here are mother and son. They were shown to the Duke by Mr. Keith Minchin, of the Adelaide koala bear farm, where the animals are protected by the Australian Government.



THE PRINCE OF WALES AND LORD JELICOE (LEFT) AT THE BRITISH LEGION FESTIVAL OF EMPIRE AND REMEMBRANCE.

On the night of November 11 the Prince of Wales attended the Festival of Empire and Remembrance organised by the British Legion at the Albert Hall. It was the sixth year on which Armistice Day had ended with such a demonstration of comradeship. It was a most impressive moment when, in memory of the Empire's dead, 1,104,890 poppy petals fluttered down from the ceiling of the Hall.

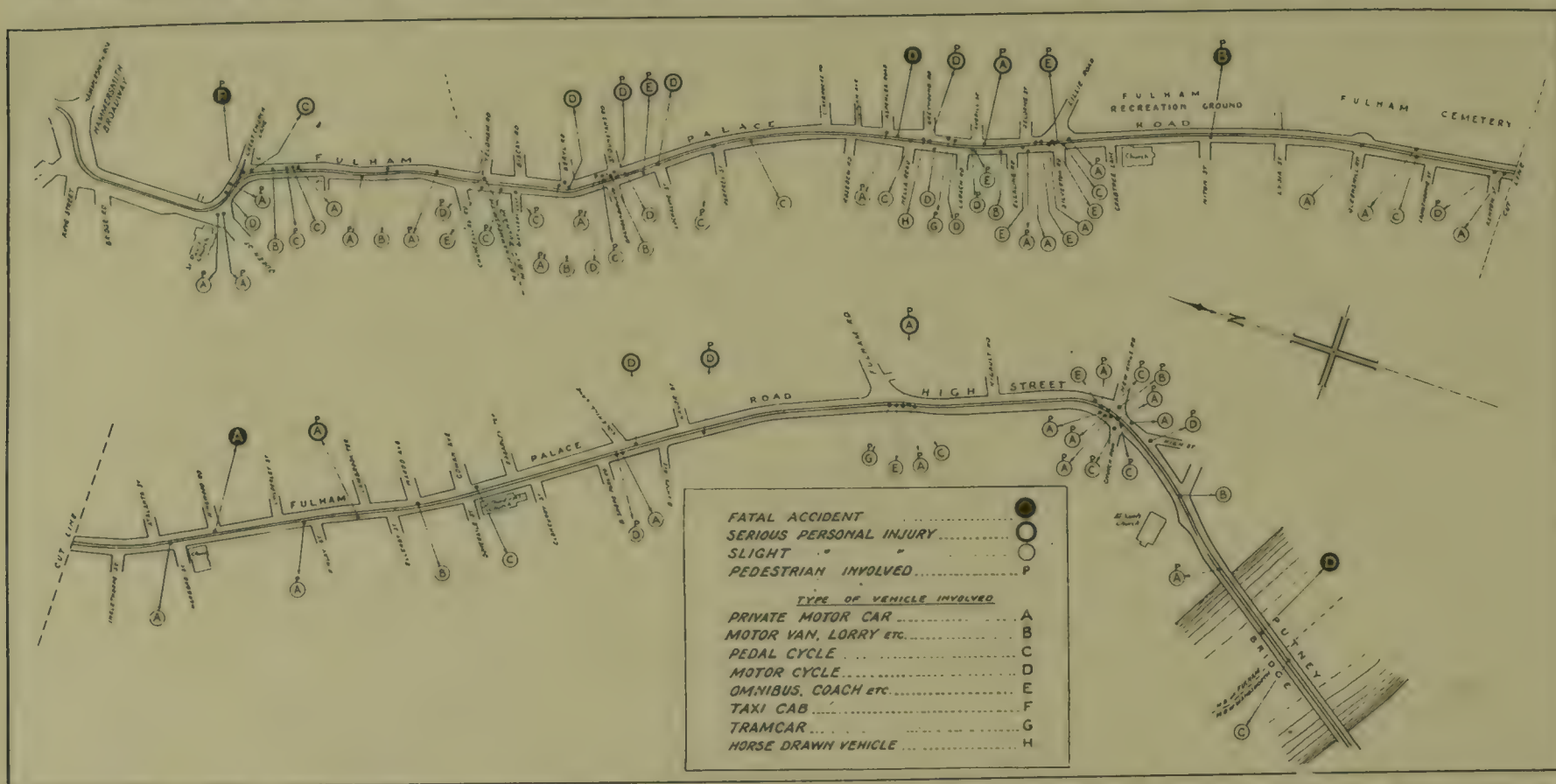


THE PATH BY WHICH THE SOULS OF THE LITTLE CREATURES OF THE WILD AND OF THE CHILDREN OF MEN PASS TO THE GREAT BEYOND: THE SILVER TRAIL TO THE LAND OF SPIRITS.

Grey Owl, sending us this very beautiful photograph, writes: "The Silver Trail to the Land of Spirits. Indians believe that the spirits of little children and small animals pass on the moonbeams to the Great Beyond." By that self-same road of the white ray the beaver McGinnis and McGinty must have journeyed when they vanished like the figment of a dream, "gone for ever into the darkness from which they came; two random spirits from the Land of Shadows that had wandered in and stayed a little time, and wandered back again."

PHOTOGRAPH REPRODUCED BY COURTESY OF GREY OWL WHOSE "THE BEAVER PEOPLE" (FROM "THE PILGRIMS OF THE WILD") WAS PUBLISHED IN "THE ILLUSTRATED LONDON NEWS" OF AUGUST 21 AND SEPTEMBER 1, 5, 11, AND 22.

BLACK SPOTS OF LONDON: STREETS NOTORIOUS FOR ROAD ACCIDENTS.



FULHAM PALACE ROAD, HIGH STREET FULHAM, AND PUTNEY BRIDGE: A DIAGRAM PREPARED BY THE MINISTRY OF TRANSPORT TO SHOW THE ROAD ACCIDENTS THERE (FIVE FATAL) DURING THE SIX MONTHS ENDING SEPTEMBER 30, 1934; WITH EXPLANATORY KEY.



LEWISHAM HIGH ROAD AND ELTHAM ROAD: A DIAGRAM PREPARED BY THE MINISTRY OF TRANSPORT TO SHOW THE ROAD ACCIDENTS THERE (THREE FATAL) DURING THE SIX MONTHS ENDING SEPTEMBER 30, 1934. (FOR KEY SEE UPPER DIAGRAM.)



CHISWICK HIGH ROAD AND KING STREET: A DIAGRAM PREPARED BY THE MINISTRY OF TRANSPORT TO SHOW THE ROAD ACCIDENTS THERE (SIX FATAL) DURING THE SIX MONTHS ENDING SEPTEMBER 30, 1934. (FOR KEY SEE UPPER DIAGRAM.)

As part of his energetic campaign to reduce the number of road accidents in this country, Mr. Hore-Belisha, Minister of Transport, with the collaboration of the Commissioner of Police of the Metropolis, has had prepared diagrams of four of the main routes in London where accidents have been particularly numerous. Three of the diagrams are reproduced here; the fourth is of Commercial Road East and East India Dock Road. The diagrams show the accidents recorded during the six months

ended September 30 last, where they occurred, the accidents in which pedestrians were killed or injured, the class of vehicle involved in each case, and whether the accidents resulted in fatal, serious, or slight personal injury. The black spots in the diagrams indicate road accidents which had fatal results. The Minister of Transport has urged the London and Home Counties Traffic Advisory Committee to take immediate remedial measures to mitigate the dangers of these roads.

A WINDOW ON THE WORLD:
PERSONALITIES AND EVENTS.



HERR HITLER'S "DISARMAMENT ADVISER"
IN LONDON: HERR VON RIBBENTROP.

Herr von Ribbentrop, "Disarmament Adviser" to Herr Hitler, recently paid an unofficial visit to London, and he had a conversation with Mr. Anthony Eden at the Foreign Office on November 12. Although Herr von Ribbentrop came to England in accordance with his own arrangements, the appointment with Mr. Eden was made for him by the German Embassy. It was stated that he emphasised the importance Germany attaches to the pacification of Europe.



SIGNOR PIRANDELLO: WINNER OF THE NOBEL
PRIZE FOR LITERATURE.

The Nobel Prize for Literature (worth more than £8000) was awarded to Signor Luigi Pirandello, the Italian playwright, on November 8. Signor Pirandello was born in Sicily, and, in due course, became a lecturer on Italian literature and wrote a successful novel. A famous play of his is "Six Characters in Search of an Author."



M. FLANDIN: SUCCESSOR TO M.
DOUMERGUE AS FRENCH PREMIER.

Following the resignation of M. Doumergue's Cabinet on November 8, M. Flandin formed a Government. His Cabinet included M. Herriot, M. Laval, and General Maurin. M. Flandin said: "The truce continues. I have . . . around me men who . . . will work hard for France, and will enable us to forget the differences of party."



THE PASSING OF A GREAT CLOWN:
"WHIMSICAL WALKER."

"Whimsical Walker," the famous clown, died on November 12; aged eighty-four. He was a great favourite at Christmas-time performances and at the Circus at Olympia. He became a clown at the age of ten; played at Astley's and Sanger's; and appeared before Queen Victoria, King Edward, and the present King.



NEW JUDGES: MR. JUSTICE SINGLETON (LEFT) AND MR. JUSTICE PORTER
PHOTOGRAPHED AFTER BEING SWORN IN.

Mr. John Edward Singleton and Mr. Samuel Lowry Porter were appointed as new Judges to fill vacancies on the King's Bench Division, on November 6. Between 1928 and 1933 Mr. Justice Singleton was the additional Judge of the Court of Appeal of the Isle of Man, sitting with the two Manx Deemsters. He has also been Recorder of Preston since 1928. Earlier this year Mr. Justice Porter acted as Commissioner of Assize on the South Eastern Circuit, and, later, he was Commissioner at Durham Assizes.



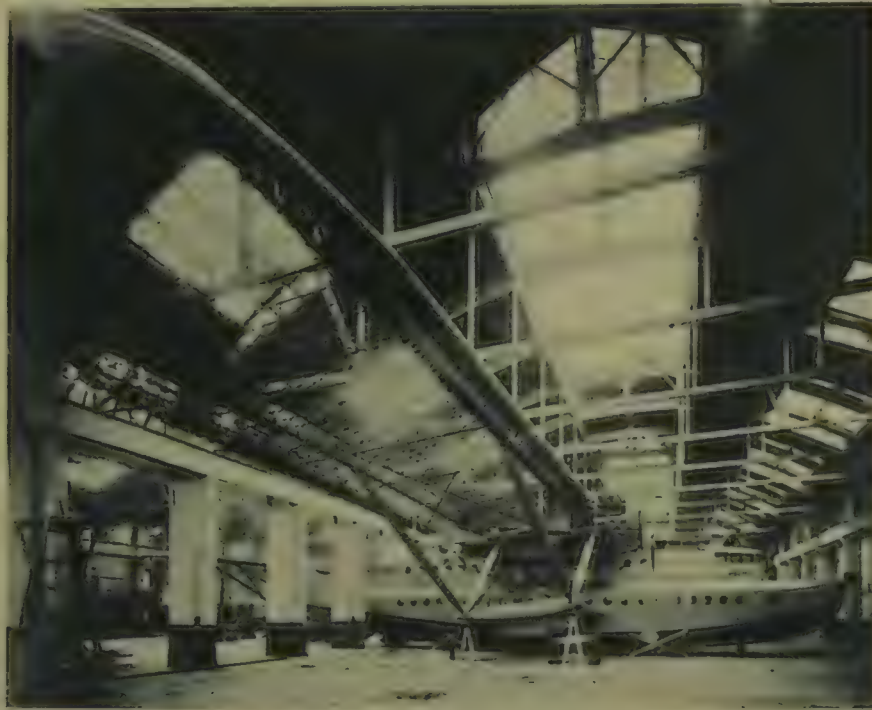
BROWN JACK ON THE HUNTING FIELD: THE FAMOUS RACEHORSE RIDDEN BY HIS OWNER,
SIR HAROLD WERNHER, AT A MEET.

Brown Jack was, before his "retirement," probably the most popular racehorse living. He won the Queen Alexandra Stakes at Ascot for the sixth time running this year, ridden, as usual, by Steve Donoghue, and trained, as usual, by Ivor Anthony. After the race the King sent for Sir Harold Wernher and congratulated him. The Alexandra Stakes is the longest race under Jockey Club rules. In our photograph Sir Harold is seen on Brown Jack's back at the Fernie Hunt's meet, near Market Harborough.



THE HIGH TIDES IN VENICE: THE SCENE IN ST. MARK'S SQUARE, WITH THE WATER
MOUNTING THE STEPS OF THE CATHEDRAL.

High tides covered St. Mark's Square with water on November 8, and again on November 11. On the latter date the congregation were unable to leave the Cathedral until gondolas came to take them home! By 3.30 in the afternoon there was four feet of water in the Square, and shops on the ground floor had all been flooded. This was the highest tide for twenty years. Following the high tides, alarm was expressed for the safety of many of the finest buildings in the city.



A GIGANTIC FRENCH FLYING-BOAT UNDER CONSTRUCTION FOR THE TRANSATLANTIC MAIL
SERVICE; AND CLAIMED TO BE THE WORLD'S LARGEST AEROPLANE.

What is claimed to be the biggest aeroplane in the world—a huge flying-boat—was recently completed at Toulouse. It is designed to carry sixty-four passengers and a crew of six, and was built for the Transatlantic service operated by the French Compagnie Générale Aéropostale. According to a French newspaper, the machine weighs 33 tons; has cost some £330,000; and is fitted with twelve de luxe cabins and first and second class accommodation; besides bathrooms!

THE WORLD OF SCIENCE.

FEATHER-EATERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FEW people seem to have any sense of awareness of the astounding welter of life around them. Birds and beasts, butterflies and beetles, trees and flowers, force themselves on their attention. And all too commonly they make no lasting impression, nor excite any interest whatever. Yet, the moment they come to be closely examined, each of these several types will be found, even to those who have no expert knowledge of living plants and animals, to present peculiarities of colour or shape which evidently must have some meaning, or, as they would say, some "purpose." But examine any one of these a little more closely, and it will be found that each is serving as host for some smaller creature. These "guests" are unbidden, and commonly a tax on their hosts. I am thinking now, not of internal parasites, such as tape-worms, but of what are known as "ecto-parasites"—that is to say, parasites living on the outside of the host.

To-day I propose to say something of what are known as "bird-lice." A most unpleasant theme, some may say. But wait a moment, and hear what is to be said; for it must certainly interest all who keep live birds. I was looking the other day at a number of very fine specimens of racing-pigeons, some of which had made great flights. All were in the pink of condition. Yet, for all this, they harboured among their feathers swarms of these tiny bird-lice, which rarely give any evidence of their presence during the lifetime of the bird. At death, no sooner does the body begin to grow cold than they emerge

from between the feathers, especially on the head. These are nearly always true pigeon-lice (*Leipeurus baculus*), the long, slender, brown, short-legged creature shown in Fig. 4.

This may be taken as typical of the group to which it belongs—the "Mallophaga"—having kinship, strange to say, with the termites, the alder-fly, the "mayfly," and the "book-lice." But the Mallophaga have no wings, and but vestiges of eyes. They have very short legs, bearing only two joints, and two claws on each foot. The front leg is very short and placed near the head, being used not so much for crawling as for thrusting

food into the mouth. The jaws are used for biting, and in front is a strange apparatus like a double door-scraper, apparently used for scraping purposes, and both these, like the antennæ—in species which have antennæ—lie in a depression, so that nothing interferes with free movement.

These unbidden guests rarely injure their hosts, for they feed only on the tissues of the feathers; or hairs, in the species which infest dogs, cats, and cattle. But it sometimes happens, with birds, that they become so numerous as to give their hosts no rest, either by day or night, on account of the irritation caused as they creep about over the skin among the feathers. They may even bite through the feathers, leaving bare patches. This, however, seems rarely to happen.

Some 1700 different species have been described by zoologists. Hence no more than a very few can be mentioned here. Of these, a very common form is *Menopon pallidum*, which infests our poultry,

shown in the accompanying photograph. But there are also four other species infesting fowls. And their common habit of taking dust-baths is probably to get rid of these unwelcome pests. Sickly birds, too



2. A POSSIBLE REASON FOR THE FONDNESS OF POULTRY FOR DUST-BATHS: *MENOPON TALLIDUM*, A PARASITE FOUND ON DOMESTIC FOWLS. (MUCH ENLARGED.)

ill to take such baths, it is well known are harassed by enormous numbers of these pests. But why do pigeons never adopt this method? I may be told that they do. I have, however, never seen my fan-tails taking such measures. Three or four species of the genus *Menopon* also infest mammals, but they are never found on birds. Unlike the bird-parasites, they have but one, instead of two claws. Evidently they get a sufficient grip of the hairs with only one claw.

As I have said, no less than five quite distinct species infest our poultry: one of these has just been described; another is *Goniodes dissimilis*, shown here.



3. *GONIODES DISSIMILIS*: ONE OF A GENUS OF PARASITES WHICH, LIKE *MENOPON*, APPEAR TO BE CONFINED ENTIRELY TO POULTRY AND WILD GAME-BIRDS; A FACT THAT MAY BE OF SIGNIFICANCE IN CONSIDERING THE CLASSIFICATION OF THESE BIRDS. (MUCH ENLARGED.)

Of the three remaining species I have been unable to secure photographs. But these two are very different in form: *Goniodes*, it will be noted, possesses antennæ. The eggs, I should mention, are attached by a kind of cement to the bases of the feathers. Their appearance is shown in those of *Menopon perdicis*, from the partridge. The young have no "larval," or "caterpillar," stage, but closely resemble the adults.

It is a noteworthy fact that different types of birds have their characteristic species. In the ducks, geese, and swans, these belong to the genus *Docophorus*, *Philopterus*, and *Trinodon*. The swan and the bean-geese, and probably others of the same tribe, are infested by *D. cygnis*, *Docophorus icterodes*, *Trinodon luridum*; and *Philopterus dentatus* make ducks more especially their victims. But there are other, less common species, which have made these birds their prey. Ducks and geese have been slain in tens of thousands by sportsmen, yet never, I venture to say, has the existence of these parasites been even suspected by them.

From the remarkable and definite association between certain of the species-groups of these parasites and the species of their hosts, it has been suggested that we may fairly infer an indication, at least, of the natural affinities, or blood-relationships, between their hosts. For bird-lice, being flightless, and unable to live apart from the bodies of their victims, cannot pass from one host to another save by contact. Hence the parasite of the sparrow is not likely to be found on the swan. That of the swift will

be more closely related to that of the humming-bird than to that of the hornbill. That they do find occasional opportunities of a change of host, furnished by the blood-sucking flies like the grouse-fly, described on this page some time ago, is shown by the fact that at least on one occasion one of these flies was taken on the wing with bird-lice clinging to its legs; but the grouse-fly is hardly likely to be content with any but its natural host.

Hence, then, comes about this indication of relationship to which I have referred. In support of this view, some cite the case of the apteryx, which is infested with a species of *Apterocola*. Now, apteryx is generally regarded as one of the ostrich tribe, and no other ostrich-like bird harbours an aptericola, which, indeed, has apparently been found elsewhere only among the rail tribe. Hence it is suggested we have good grounds for regarding apteryx as more nearly allied to the rails than to the ostriches. Yet the peculiarities of the skull, and especially of the palate-bones, seem to me to give no support to this supposed relationship. But the unexpected is always happening!

Be this as it may, the existence of these strange feather- and fur-eaters presents many problems. And not the least of these is to account for the development of 1700 species, all living in a precisely similar and uniform environment. The absence of wings has undoubtedly followed on the development of their parasitic habits. And we have yet to discover how they contrive to derive sustenance from such an apparently innutritious diet.



4. THE PIGEON-LOUSE (*LEIPEURUS BACULUS*): A PARASITE WHICH, THOUGH SWARMING UNDER THE FEATHERS, IS NEVER SEEN ON THE LIVING BIRD, WHICH APPARENTLY SUFFERS NO HARM FROM ITS PRESENCE. (MUCH MAGNIFIED.)




1. THE EGGS OF *MENOPON PERDICIS*, FROM THE PARTRIDGE: A PHOTOGRAPH SHOWING HOW THEY ARE ATTACHED TO THE BASE OF A FEATHER—A RAPIDLY-DRYING, GLUE-LIKE, LIQUID ENSURING THAT EVEN DUST-BATHS WILL NOT DISLODGE THEM. (MUCH ENLARGED.)



*'Good! That's four no trumps, doubled'
'And better—here are four "White Label" doubles'*

DEWAR'S
The Famous
"White Label"



For your throat's
sake - smoke
CRAVEN "A"



"LA FÉRIE"; SUBMITTED TO THE PARIS SALON IN 1863—AND REJECTED!
Canvas: 38½ by 51½ inches.

THE Fantin-Latour Exhibition at the Lefèvre Galleries, which is arousing much attention and will remain open until November 27, is of particular value and interest in that it may be described as comprehensive. Every period of the artist's life is represented, from the canvas painted in 1856 to his "Diane et sa cour" left unfinished in 1904, the very year of his death; and Fantin-Latour is revealed not only as the painter of flowers, but as a far more versatile master of his art than the general public have imagined. With the pictures, two documents are shown. They are referred to as follows in the Introduction to the catalogue. "Like most artists of the period, Fantin had a hard struggle, especially at the beginning of his career. The two letters on exhibition bear witness to the hostility of academic

[Continued below on left.



"PORTRAIT DE L'ARTISTE PAR LUI-MÊME"; DEDICATED "A L'AMI VERNIER."
Canvas: 15½ by 12½ inches. Painted in 1859.

contemporaries. In these letters, one from the Paris Salon and the other from the Royal Academy, the artist is informed that his canvases are rejected, and that because of lack of space they must be removed without delay! That from the Royal Academy is the more courteous. It reads: "Royal Academy of Arts, April 27, 1865. Sir, The President and Council have directed me to express to you their regret, that, with every wish to do justice to your talents, they have been unable to find a place on the walls of the Royal Academy, such as the merit of your work entitled

[Continued on right at top

THE VERSATILITY OF FANTIN-LATOURE: AN EXHIBITION IN LONDON.

'3. Roses.' appeared to demand, and they think that it will be more agreeable to you to have it returned, than that it should have been placed in an unfavorable position. I have therefore to request you will send for it as soon as convenient, that it may not be exposed to the chance of injury. I am, Your most obedient Servant, John Prescott Knight, R.A., Secretary.—H. Fantin Esq. Thames Bank House, Sunbury, Middlesex." That from the Salon reads: "Ministère D'État. Salon de 1863. Palais des Champs-Élysées, le—1863. Monsieur, J'ai le regret de vous annoncer que les ouvrages présentés

(Continued below.



(RIGHT)
"LA BRODEUSE";
EXHIBITED IN
THE PARIS
SALON IN 1881
AND AT THE
ROYAL ACADEMY
IN 1882.
Canvas: 40½ by 32½
inches.

par vous à l'Exposition des Beaux-Arts de 1863, et enregistrés sous les Nos. 1060, 1061 n'ont pas été admis par le Jury. L'encombrement des magasins m'engage à vous inviter, dans l'intérêt de vos ouvrages, à vouloir bien les retirer sans délai; ils vous seront rendus sur la présentation de leurs récépissés, tous les jours, de dix heures à quatre heures, à dater du 2 Mai. Agréez, Monsieur, l'assurance de ma parfaite considération. Le Directeur général des Musées Impériaux, Intendant des Beaux-Arts de la Maison de l'Empereur." (Signed.) Both documents are printed forms. Fantin-Latour, it may be added, was born at Grenoble on January 14, 1836, and died at Buré. He first visited England in 1859, on the invitation of his friend Whistler, and he was here again in 1861, '64, and '81.



"ROSES-ÉPANOUIES"; A PICTURE WHICH BEARS THE DATE 1885.
Canvas: 18½ by 24½ inches.

The World of the Kinema.

By MICHAEL ORME.

M. RENÉ CLAIR'S NEW PICTURE.

A NEW film by M. René Clair is always an event, for this genial French director believes in the kinema as an art and as a medium of expression, apart from its commercial and its entertainment values. Thus believing, he is genuinely concerned in its progress. He is not content with following the easy path that leads to a repetition

to knock his dictator on the head and deprive him of his wits.

There follows a period of crazy dictatorship in a crazy city that is as uproariously funny as it is, at moments, and in some of its aspects, almost tragically near to human nature. This queer grafting of slap-stick on to satire, of pure nonsense on to parody, is baffling, exhilarating, school-boyish, turn and turn about. In fact, the production is inclined to fall into "turns." A turn for the wooden-headed detective of fiction; a turn for the vapidities of romance; a turn for this, that, and the other. M. Clair, impishly enjoying himself, forgets the fine rhythmic sweep of his earlier pictures; forgets, too, the demands of the eye, and piles up his mockery until it threatens to topple under the sheer weight of his ideas.

Introduced and linked up by a delightful burlesque of the news-reel, the picture has an impromptu quality about it that is refreshingly free from any convention. But it has *les défauts de ses qualités*—something a little slipshod in the direction, a looseness of the tension, too much repetition, wearing down the edge of irony, and a dangerous slackening of the tempo for the sake of another joke. The company enters into the spirit of the piece with admirable zest. M. Max Dearly, as the banker-dictator,

international star is by this time ancient history. After her remarkable portrayals in "Tempest" and "The Brothers Karamazov," and her migration to America, an interval of two and a half years occurred before she was launched in the expurgated version of Zola's "Nana," entitled "Lady of the Boulevards." Certainly this lovely young Russian actress had to conquer the English language, which she has done with conspicuous success. Her accent is slight and pleasant, her voice remains full and true. But as to the rest of her intensive grooming, it has always seemed to me a waste of time, a wholly unnecessary gilding of the lily—an opinion which I touched upon in these pages some time ago. The interesting thing about all this is that Miss Sten has miraculously preserved her personality, despite the efforts to turn her into a second Dietrich.

That fact has been recognised, and Mr. Samuel Goldwyn's choice of Tolstoy's "Resurrection," presented at the London Pavilion under the title of "We Live Again," is undoubtedly an attempt to provide Miss Sten with a part commensurate with her gifts. Under the able direction of Mr. Rouben Mamoulian, this picture is at least a step in the right direction, regarded as a vehicle for its feminine lead. It seems a pity that no newer story could have been found for her. Tolstoy's great indictment of the social evils of his day has served its turn on the screen, and belongs, moreover, to a past era. Even so, its significance might have survived yet another adaptation, had not Hollywood's present policy of purity undermined the strength of its later chapters, and reduced the well-known story to a drama of surface emotions. The part of Katusha, betrayed by an aristocrat and finally rising from the depths into which she has been thrust to face a new life with her repentant lover, does not, as it now stands, exploit Miss Sten's smouldering power to the full. The production does, however, present a framework which is not only

richly pictorial in itself, but also in the main well devised to throw up the individual quality of the actress. Nothing could be more lovely than Miss Sten's realisation of happy girlhood on the Ivanovitch estate. Here she is in complete harmony with her director's enchanting spring-time settings. This creature of the woods, with her wide brow and steady eyes, in whose depths the dreams of youth lie hidden, suggests, even in silence, an eager and tremulous anticipation of ecstasy and a pathetic trust in her Prince Charming.

There are moments of lyrical beauty in this prelude to passion. Later, in her disillusion and *dégringolade*, Miss Sten is hampered by the emasculation of her material. She does not, since she is not allowed to, suggest the pitiful debasement of the woman as Tolstoy created her. But in her violent rejection of her betrayer's belated remorse, she reveals something of the tragic force of which she is capable. Her performance fulfils so much that it is not too optimistic to say of her: here is an emotional actress who can—and, given the right parts, will—command a high position on the screen.



RENÉ CLAIR'S NEW PICTURE, "LE DERNIER MILLIARDAIRE": THE CRAZY BANKER-DICTATOR BANCO (MAX DEARLY) SPEAKING IN THE PARLIAMENT HOUSE OF CASINARIO.

"Le Dernier Milliardaire," which had a Royal Gala Charity Première at the Academy Cinema last week, is a satirical picture concerning a mythical State which, having derived its income from a casino and from tourists, finds those sources of supply fail, and, thanks to its Queen, comes under the dictatorship of a banker who gets knocked on the head and loses his wits, but not his power. The results, need it be said, are as unusual as they are, for the most part, amusing.

of former successes. He does not play for safety. With a mind that thinks in terms of the kinema, he is obviously ready at any moment to risk mistakes. To quote from M. Clair's delightful speech delivered at a luncheon prior to the private showing of his new picture, "Le Dernier Milliardaire" (presented at the Academy Cinema), he "would rather produce a thoroughly bad film than a mediocre one."

He is not likely to stumble into either of these two pitfalls, but the intention behind these words, the determination to try out any new ideas, whether they result in failure or success, embodies a spirit and a courage that are badly needed if the art of the screen is to be saved from stagnation. M. Clair himself takes a rather pessimistic view of what he calls the "spiritual side" of the film business. In his opinion—modestly advanced for our consideration—the "talkies" have not advanced in the last few years at the same rate of progress as the pictures of the silent era; the "stormy period when youth bestowed upon the nascent art a form which will not visit it again." (I quote M. Clair once more.) I have not the space at my command to report M. Clair's arguments verbatim, and if in thus lifting a few of his words from their context I am but a poor interpreter of his ideas, I find my excuse in the provocative nature of the picture which, after a lapse of two years, brings this great experimentalist back into the limelight of discussion. For I fancy that his latest work will be the source of much discussion, fiercely abused, perchance, and, on the other hand, as ardently admired.

The director himself tells us that the Champs Elysées greeted "Le Dernier Milliardaire" with boos, cat-calls, and other such noises, whilst in the rarer and purer atmosphere of Montmartre the film was excellently received. I can imagine a like diversity of opinion in London. It all depends on the individual point of view. If your interest in the kinema is wholly concerned with smooth technique, handsome settings, pleasant eyefuls of perfectly groomed stars, this is not your picture. If, however, you enjoy the mental stimulation of a satirical wit, and are prepared to overlook faults, a certain roughness of production, and an occasional forcing of the humour, let me urge you to see this challenging piece. M. Clair has conceived a mythical State—or, rather, a mythical capital—deriving its income from a casino and the tourists. Having drained both sources to their last drop, an energetic little Queen accepts the financial assistance of a multi-millionaire in exchange for her granddaughter's most unwilling hand. The man of wealth—a banker, by the way—arrives. He sets himself up as dictator. The Queen, her Ministers, her family may squeal, but money talks—even louder than they do. Having got all the victims of obvious satire quivering on the point of his pin, M. Clair proceeds



"WE LIVE AGAIN," THE FILM VERSION OF TOLSTOY'S "RESURRECTION": ANNA STEN AS KATUSHA MASLOVA AND FREDRIC MARCH AS PRINCE DMITRI.

"We Live Again," which had its première at the London Pavilion the other day, provides Anna Sten with a part which proves her to be an emotional actress who can command a high position on the screen.

lapses from austere dignity into amiable lunacy; Mlle. Marthe Mellot trots about her royal business, doffing her queenly composure with her ceremonial cloak; and M. Raymond Cordy, removed from his famous taxi, manages to be amazingly funny as a Court valet whose wages—non-existent—never run to the purchase of a tie.

Nothing is more difficult to gauge than the effect of an unusual film on the public, but this much I would venture to say: the filmgoer who has the cause of the kinema at heart will see in this new escapade of M. René Clair a progressive mind at work, and a vigour, still youthful and undaunted, healthily employed in upsetting the set forms of current screen entertainment.

ANNA STEN.

The tale of Miss Anna Sten's prolonged period of preparation allocated, in Hollywood, to the grooming of an



"OF HUMAN BONDAGE," THE SCREEN VERSION OF SOMERSET MAUGHAM'S NOVEL: THE BEGINNING OF A QUARREL BETWEEN PHILIP CAREY (LESLIE HOWARD) AND MILDRED (BETTE DAVIS).

"Of Human Bondage" tells the story of Philip Carey, a crippled medical student, and his enthrallment by Mildred, a Cockney waitress in a teashop, who takes casual interest in him for what she can get, but marries a coarse commercial traveller. For all that, Philip remains in bondage to her, unable to shake off his obsession; and thus it is until, having destroyed all his treasured possessions, she dies in hospital.

WEDDING CEREMONIAL—IN JAPAN.

AUSPICIOUS PUNS AND SYMBOLICAL FISH IN THE TRADITIONAL NUPTIAL ETIQUETTE.

PHOTOGRAPHS REPRODUCED BY COURTESY OF SHUFUNOTOMO, TOKYO.



JAPANESE BRIDAL KIMONOS OF DAZZLING LOVELINESS: PART OF THE TRADITIONAL TROUSSEAU, WHICH STILL RETAINS MUCH OF ITS COLOURFUL SPLENDOUR IN SPITE OF THE DEMANDS OF MODERN LIFE.

WEDDING ceremonial, always of interest, is additionally so at the moment (as we also note on a double-page in this number) in view of the forthcoming marriage of the Duke of Kent and Princess Marina. The Westminster Abbey service will be the simple, impressive, ordinary office for "the Solemnisation of Matrimony" as set forth in the Book of Common Prayer; and

[Continued above.]



THE TRADITIONAL COIFFURE OF THE BRIDE: THE DECORATIONS BEING INSERTED IN THE HEAVILY GREASED HAIR, DONE IN THE "SHIMADA" STYLE.



AN IMPORTANT DETAIL OF THE BRIDE'S ATTIRE: WINDING THE "OBI," OR SASH, MADE OF A SINGLE PIECE OF BROCADE SOME TWELVE FEET LONG.

[Continued.]

"omedetal" means "congratulations." Among the wedding presents are sure to be a fan, which "spreads," and some seaweed known as "Kobu." "Yuro-kobu" means happiness, so, by a pun dear to the heart of the Japanese, "spreading happiness" is arrived at.



THE BRIDEGROOM WINDING HIS SASH ROUND THE FLOWING TRADITIONAL ROBE, WHICH BEARS THE FAMILY CREST.

great skill in adjustment, in order that the pattern may be shown to advantage. Typically Japanese is the symbolism of the wedding feast (at which ceremony the bridegroom, following etiquette, does not eat). The fish is bream ("tal"), always used because

[Continued in centre.]



THE BRIDE, DRESSED ACCORDING TO IMMEMORIAL CUSTOM, STEPPING INTO A TAXI!—A PHOTOGRAPH SHOWING THE INTRICATE KNOT OF THE "OBI."



THE JAPANESE WEDDING CEREMONY: BRIDE AND BRIDEGROOM ABOUT TO SIP FROM THE THREE LITTLE CUPS PLACED BETWEEN THEM.



THE WEDDING FEAST—AT WHICH THE BRIDEGROOM POLITELY REFRAINS FROM EATING: A MEAL OF SOUP AND SYMBOLICAL BREAM.

WEDDING CEREMONIAL: TRADITIONAL COSTUMES AND

"GEMÜTLICHKEIT" AT A BAVARIAN COUNTRY MARRIAGE.



THE REVIVAL OF OLD-TIME WEDDING CEREMONIAL IN GERMANY: THE FATHER OF THE BRIDE BLESSING HIS DAUGHTER; WITH WOMEN WEARING CROWNS OR FUR CAPS, ACCORDING TO THEIR STATUS, AND MEN DRESSED IN LONG-SKIRTED COATS.

At the present time, when wedding ceremonial is claiming so much public attention in this country in connection with the forthcoming marriage of the Duke of Kent and Princess Marina of Greece, the nuptial customs of other lands are of exceptional interest: hence our publication of these photographs and those on page 811. Nothing could be further removed from one another than the stately elaboration of the Westminster Abbey service and the sturdy simplicity of the celebrations of the Bavarian countryside. But the latter retain their interest; and the Nazi régime has recently been responsible for the encouragement of the revival of old German customs and traditional costumes and ceremonial.

(Continued opposite.)



A CURIOUS FEATURE OF THE TRADITIONAL WEDDING CEREMONIAL AT STARNBERG: THE BRIDE AND BRIDEGROOM, ON THEIR WAY FROM CHURCH, ARE HELD UP BY THE FISHERMEN'S GUILD, WHO BAR THE WAY WITH ONE OF THEIR BOATS, AND THE BRIDEGROOM HAS TO ASK LEAVE TO PROCEED.



GOOD CHEER FOR THE NEWLY WED COUPLE: THE STARNBERG FISHERMEN, HAVING GRACIOUSLY GIVEN THE BRIDEGROOM LEAVE TO PROCEED, CAP THEIR KINDNESS WITH A HUGE MUG OF BEER!

bridgroom receiving the blessing; and a curious episode in which a fisherman's boat is set across the road, forming a sort of barrier at which the bride and bridgroom receive a large key and a refreshment of beer before the procession is allowed to proceed. The key is variously said to be symbolical of the "key of their new domain," or of the closed estate of



MAKING A CHARMING PICTURE IN THE ANCIENT CHURCH AT STARNBERG: THE CONGREGATION AT A WEDDING—DRESSED IN THE COSTUMES OF 150 YEARS AGO; THE MEN AND THE WOMEN SEPARATED BY THE AISLE.



BAVARIAN PIETY AT A PICTURESQUE WEDDING AT STARNBERG: THE FATHER BLESSES HIS NEWLY WEDDED SON; BOTH BEING DRESSED IN TRADITIONAL COSTUMES, AS ARE MANY OF THE ONLOOKERS.

The old wedding customs, in particular, have been the subjects of special attention. Our illustrations show an example of this respect for tradition in Bavaria. In the little town of Starnberg—well known to English visitors—a wedding is seen being celebrated with all the picturesque ceremonies of 150 years ago. All the young men are dressed in leather breeches, white socks, brown jackets, and black ties; while the women wear long dresses made of old-fashioned materials. The headdress of the younger ones is a small crown of gold and silver, and that of the older ones is a curious kind of fur hat, suggesting a bushy or, even, a bearskin cap! In the photographs are seen the ceremony of the bride and

(Continued below on left.)



GOOD SPIRITS ENLIVENING THE TRADITIONAL WEDDING CEREMONIAL: THE MOST VENERABLE OF THE STARNBERG FISHERMEN HANDING OVER THE KEY OF THE NEWLY WED PAIR'S HOUSE.

wedlock. These ceremonies, as can be judged from the faces of the participants, are the occasion of a certain amount of homely badinage and good-natured exchanges of wit—the traditional "gemütlichkeit" of the country. Finally, there is seen in progress a very characteristic folk-dance in which all concerned seem to be enjoying themselves heartily.



AT A WEDDING IN STARNBERG: THE BRIDEGROOM RECEIVING A SYMBOLICAL KEY FROM THE SPOKESMAN OF THE STARNBERGER FISHERMEN; WHILE THE BRIDE HOLDS A CUSHION READY.



A FESTIVITY IN THE PRINCIPAL SQUARE OF THE LAKESIDE TOWN OF STARNBERG TO CELEBRATE THE WEDDING: BAVARIANS IN TRADITIONAL COSTUME PERFORM A PICTURESQUE FOLK-DANCE.



WE are accustomed to take for granted a high standard in the exhibitions of Chinese Art to which we are invited with unfailing regularity during the course of the year. I doubt if the average visitor to such a show as the current exhibition at the John Sparks Galleries in Mount Street quite realises the care, knowledge, and shrewdness which



1. A DELIGHTFULLY SPORTIVE CHINESE DOG: AN UNGLAZED POTTERY MODEL DATING FROM THE WEI DYNASTY (A.D. 220-225); WITH REMAINS OF RED PIGMENT.

make it possible to stage such a series of pieces, all of which are of intrinsic merit and some of exceptional interest. It means a stay of many months in China, a *flair* for gaining the confidence of all sorts and conditions of men in a vast country where communications are by no means easy, and an exact judgment of the distinction between what is good in quality and what is merely ordinary. How long this sort of standard can be kept up, no one pretends to guess. On the one hand, immense quantities of early pottery, jades, porcelain, and bronzes are yet to be unearthed, and there is no likelihood of any embargo on their export for many years to come; on the other, a wealthy Japan is becoming more and more eager to buy just those fine things which have for many years attracted the eager attention of European connoisseurs. The Japanese, who owe so much of their own culture to China, have always bought certain types of Chinese art, but I learn that their interests now are very much wider, and include all the early examples which have appealed to enlightened circles in the West.

This is a nicely balanced show, or rather, this was—(a day or two after this article appears, very many of the exhibits will be on their way to new owners), with the scales held evenly between the purely æsthetic and the purely archaeological for five minutes or so, and then they come down sharply on the side of beauty; which is what those who think like me call being thoroughly unbiased.

To many, the dog of Fig. 1 and the dancer of Fig. 2 will be sufficient to justify the whole exhibition: one looks at these two models, one in stone, the other in earthenware, and remembers with horror that to about 95 per cent. of the population of this country, Chinese art means something highly coloured, very complicated, and a trifle outlandish, when it is actually as simple as a straightforward mathematical formula—indeed, it is generally a good deal simpler, for it does not attempt to deal with a fourth dimension.



4. A BIRD DRAWN TO A SIMPLE, BUT ATTRACTIVE, FORMULA ON A MING BOWL; AND THE BOWL DECORATED IN UNDERGLAZE BLUE ON A BLUISH-WHITE GROUND.

A PAGE FOR COLLECTORS.

AN OUTSTANDING EXHIBITION OF CHINESE ART.

By FRANK DAVIS.

However, it would not be fair to give the impression that such easily comprehensible pieces make up the whole story, though many critics will remember them to the exclusion of more subtle points, just because they do exhibit the Chinese genius in a form which is more nearly in keeping with our own early traditions of sculpture.

After all, the main contribution of the country to the world's inheritance of fine things is porcelain, and this is to be seen in some of its earliest and most exquisite triumphs. Especially notable, I suggest, are the pair of vases, and the porcelain bowl and cover of Fig. 4, both early Ming Dynasty. A photograph cannot convey the great beauty of the glazes: the vases, which are very definitely reminiscent of shapes more often seen in Sung celadon, have a greyish-creamy texture, and the bowl—anyway, in an artificial light—a bluish-green. The print shows only the flowing restraint of the decoration. One can appreciate such things as these best if one's mind's eye can remember the pattern and glazing of a good Khang'si blue and white example—the sort of piece which came over to Europe in such



2. A GEM OF THE EXHIBITION OF CHINESE ART AT MESSRS. SPARKS'S: A T'ANG BLACK STONE FIGURE OF A DANCER IN A CURTSYING ATTITUDE; STILL BEARING TRACES OF COLOURED PIGMENTS.

Reproductions by Courtesy of Messrs. John Sparks, 128, Mount Street, W.1.



3. TWO REMARKABLE EARLY MING OR YUAN VASES—EXQUISITE BUT WITHOUT THE MECHANICAL PERFECTION OF LATER STYLES: EXCAVATED PORCELAIN DECORATED WITH LEAF SPRAYS AND BUTTERFLIES IN UNDERGLAZE BLUE ON A CRACKLED CREAMY-WHITE GROUND.

quantities during the eighteenth century. This last is a miracle of technique, but, fine though it is, it is mannered and made to an exact formula by comparison with these early Ming pots. Perfection can be tiresome when it leaves little room for inventiveness, and it is in the very early blue and white that one can see the potter, unhampered by a rigid tradition, feeling his way carefully towards an ideal which he could not quite master. Perhaps it is not unfair to try and explain this subtle difference by suggesting that the late blue and white is like an etching—that is, however good, there is always something a little mechanical about it; while the very early blue and white is like a drawing, direct from

the artist's pencil, or, if you prefer it, from his heart. I ought to mention that an imposing celadon in the upper room, with an ovoid body and a long neck (marvellous olive-green glaze), is presumably the most important piece exhibited. Only two others are known, and one of them belongs to Mr. Eumorfopoulos.

In other words, it is exceedingly rare, very large and a technical miracle. I wish I could extract more pleasure from these triumphant masterpieces—as it is, the more insistently I am told how wonderful it is, the more eager I am to creep humbly away and pick up, shall we say, such a thing as No. 87, a small Chun ware (Sung Dynasty) bowl, with lavender-blue glaze, with a large splash of deep crimson covering most of the inside. As you hold the thing to the light, it appears to be covered by a bubble—oh, yes, it's a trick worthy of the nursery, I know, but there you are!—the Chinese knew a lot about the minor pleasures of life. Among these I think we can place the little porcelain-box of Fig. 5 (No. 63 in the catalogue). It is suggested that the three little cup-like compartments in the form of flowers are intended for an artist's colours, or for cosmetics: I would prefer to consider this piece rather as an adorable bit of nonsense, a fit offering for a princess who may come to life, but who exists actually as a figure upon a lacquer screen. Colour: the most delicate of greens. Origin: Sung Dynasty. Inspiration: fairyland. Practical use: nil. Ultimate destiny: to ravish the souls of Western barbarians.

An incense-burner in the form of a duck, decorated in a most natural manner in five-colour enamels, is another unusual piece of Ming porcelain; there is the rarest type of miniature jar, covered in a beautiful coffee-coloured glaze (Sung); a dozen or so excellent examples of Ting ware, with its incised designs and beautiful ivory-white glaze; and various notable pieces of Han and later pottery. Of this pottery, a model of a cooking-stove will delight the archaeologist, while two wine vases, especially one with a pale-green glaze iridescent from burial, will not easily be forgotten.

A Tang pottery figure of a dancing-girl holding up her skirt is a very unusual model of a popular type of tomb figure; and there are five mounted men covered in a pale-buff glaze, with red pigment in places, who form a notable if inadequate band of musicians. Loaned by the owner, and not included in the cata-



5. "FIT OFFERING FOR A PRINCESS WHO MAY COME TO LIFE, BUT EXISTS ACTUALLY AS A FIGURE ON A LACQUER SCREEN": A SUNG PORCELAIN BOX, THE COVER ORNAMENTED WITH MOULDED FLORAL SPRAY; THE INSIDE HAVING THREE SMALL CUP-LIKE COMPARTMENTS IN THE FORM OF FLOWERS, PERHAPS DESIGNED FOR COSMETICS.

logue, are two small celadon bowls and a Ying Ching box from a tomb near Nan-King. In the box was found a little incense burner of Ko ware—that pale lavender-coloured ware with a very definitely marked crackle which in the opinion of many is the most exquisite as it is the rarest of Sung Dynasty porcelains.



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UNION OF SOUTH AFRICA

Of Interest to Women

THE SKIN AND ITS NEEDS.

HEALTH and beauty are not separate things. Women, in some form or other, must take exercise. It may be games, riding, or walking: this strengthens their vitality, promotes circulation, and gives them cool nerves, busy glands, and firm muscles; and, of course, a simple and nourishing diet is counselled. If this were all that had to be considered, every woman would be beautiful, as Nature intended; but there is a very serious handicap, and that is Civilisation, which is responsible for grey and blemished skins and lack of poise, and those worries that aid Father Time in his work of imprinting lines and wrinkles. Those whose lives are spent in the vicinity of the outposts of the Empire sometimes lose heart regarding their complexions, rather dreading the time when they will go home. Elizabeth Arden (25, Old Bond Street) has a message for them: she declares that complexions that are faded or endowed with blemishes may be given new life, and weary eyes lose their tiredness; and that beauty may be with women until the winter of life is passing.

Perhaps the facial blemish that causes the most acute mental suffering is superfluous hairs. Strangely enough, it is one that is never discussed. Now Elizabeth Arden has perfected an Eradicator Outfit. It removes the hairs from the roots; should they return, they are much weaker and finer, as each treatment de-vitalises the growth. The outfit, which lasts a long time, is 12s. 6d., refills being 8s. 6d. The good work performed by the Eye Lotion cannot be over-estimated; it has passed the censorship of men, as well as women. Motorists, golfers, and pilots of the great air-liners are warm in its praise, as it really does rest and strengthen the eyes; it is 4s. 6d. a bottle. The Skin Tonic has a soothing and refreshing effect on the skin; it allays that burning sensation caused by exposure to the inclemencies of the weather; it is from 3s. 6d. a bottle. And here it must be mentioned that the Cleansing Cream, and the Orange and Velva Skin Foods, are among the bulwarks of Miss Arden's treatments. By the way, the new trio of Spotpruf Preparations have decidedly important rôles to play.

Travellers will delight in the soap-cloths in oil-skin bags; they are impregnated with June Geranium soap. As a consequence, they take the place of a Turkish square and a cake of soap. Furthermore, there are the compressed bath-cubes, which scent and soften the water; they are 5s. 6d. per box. Travel tissues, of the same fine texture as the Velva Cleansing Tissues, are available in book form; a leaf may be torn out at a time. Milk of Almonds is a fragrant emollient hand-lotion; it keeps the skin smooth and white. The double astringent patten is primarily destined for applying lotion, the round head is for patting on the face and neck, while the pear-shaped is for under the eyes. The rubber-headed patten is for applying creams. And as perfumes are now regarded as a necessity rather than a luxury, everyone will be delighted to learn that Elizabeth Arden has created a new perfume, "Blue Grass." It captures the imagination, creates curiosity, and stimulates the brain. Neither must the Twin Perfumes be overlooked: "For Her" is light, provocative, and fragrant; while "Moon Moss" is delicate, elusive, and subtle; it appeals to women who like something distinguished but not pronounced. The Venetian Dusting Powder is cool and fragrant, and soothing to the skin after a bath. It is excellent for the feet.





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CROSSES OF ARGYLLSHIRE.

(Continued from Page 787.)

of the solid cross-head is similar ornamentation, terminating in two strange-looking beasts. The top slab of the pedestal has carved in one corner a sun-



THE FIRST NEPALESE MINISTER IN THIS COUNTRY, WHO RECENTLY GAVE A RECEPTION AT THE NEW LEGATION TO THE MEMBERS OF THE EAST INDIA ASSOCIATION: COMMANDING GENERAL SIR BAHADUR SHUMSHERE JUNG OUT FOR HIS EARLY MORNING RIDE IN HYDE PARK.

On November 7 the Nepalese Minister—the first appointed to this country—entertained 350 guests at the Legation in Kensington Palace Gardens, at a reception arranged by the East India Association, and made an impressive speech—his first since assuming office. Field-Marshal Sir William Birdwood presided. The Minister recalled that for 120 years very cordial relations have existed between Nepal, which borders British India for 500 miles, and the British Government in India. In the Great War, Nepal made the British cause her own, and provided 200,000 fighting men. The Minister declared that the new diplomatic relations meant no change of policy, and that he deeply appreciated the privilege of being the first Nepalese representative here. He hoped the new departure might help to promote international goodwill. He also expressed gratitude for British sympathy regarding the earthquake of last January in Nepal and Bihar.

dial as at Kilberry, but in the centre of this, and not in another place, as at Kilberry, a hole has been rubbed by a "pestle" stone. This it was always customary to turn sunwise in the hole before entering through the narthex (near which the cross stands) into the Priory Church for a burial, etc. On a knoll on the other side of the Priory buildings is set up a reconstructed cross, evidently older than the great crucifix. A considerable portion of the shaft is missing, so that the cross is only just over 4 ft. high and has a very stumpy appearance. As the work on the shaft is like that on others already described, it is only necessary to remark on the very odd figure of an ecclesiastic sunk in a niche. It is that of a grinning old man, with eyes shut, long "nanny-goat" beard, and right hand raised in blessing, whilst his ample raiment looks more like a cloak than any church vestment.

Colonsay, to the north of Oronsay, can be gained from it across the separating sands at low tide. On the island, in the grounds of Colonsay House, the residence of Lord Strathcona, is a most extraordinary cross, taken from the ancient burial-ground of Riskbuie, a now-deserted hamlet on the east coast of Colonsay. This cross, which is not free-standing, is now only 4½ ft. high, and is erected over Oran's Well. At the head of the shaft of native whinstone is carved a grotesquely grinning face, set on the top of an irregularly designed cross composed of circles and curved lines, mostly cut in low relief. But now all the carving is becoming increasingly obscured by patches of fungus all over the stone. The arms of the cross only extend 2½ in. beyond the 10½ in. breadth of the stone, and the whole stumpy effect is so much more suggestive of a heathen idol than of a Christian emblem that it was not surprising to hear that the stone is often locally called the "lazy god."

Although the last illustration to be discussed shows a cross so sadly mutilated that only the shaft remains, it represents the most beautiful and devotional conception of the Crucifixion of any cross known to the writer. Apparently originally erected by the roadside at Kilmartin, near the Crinan Canal, it now stands in the churchyard, and shows on one face the Crucified with every attribute of simple dignity—head, without crown or halo, but with short hair, inclined in death; face beardless, legs hanging down straight, and feet crossed. Though the photograph suggests serpents below the feet, on the stone

itself the weathered sculpturing is more like leaf tracery. On the other side of the shaft there are faintly discernible traces of the figure of Christ, fully draped, the hands raised in blessing, and the position of the feet suggesting a seated figure, of which the head is missing. Probably the representation was intended for one of Christ enthroned in glory: its mutilation is the more greatly to be deplored in view of the gifts of the sculptor as exhibited in his work on the other side.



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"THE WISE WOMAN,"
AT THE CRITERION.

TWENTY years before the rise of the curtain, Madam Elspeth had toured the Scottish fairs as a fortune-teller. In Act I. she had improved her position—at least financially; as a crystal-gazer she was the pet of Mayfair, earning some £3000 a year. Against that must be put the fact that she had saddled herself with a drunken, if curiously attractive husband, a son who appeared to have no means of support, and a daughter who was anxious to elope with a man who was already married and had had more mistresses than he could remember. Taking advantage of the fact that she was unknown to this detrimental lover of her daughter, Madam Elspeth gave a clairvoyant séance after a dinner-party, and induced him to have his future foretold. She drew a lurid picture of



AN APPEAL BY THE BISHOP OF EGYPT AND THE SUDAN: THE PROPOSED CHURCH AT ATBARA, FOR THE BUILDING OF WHICH FUNDS ARE NEEDED.

The members of the little British community at Atbara have made many sacrifices in an endeavour to raise funds for the building of the church here illustrated, which has been designed by Sir Herbert Baker. The Bishop of Egypt and the Sudan has now issued an appeal directed, more especially, to those "old warriors" who remember the Battle of Atbara in April 1898. The Bishop's brother, Mr. H. A. Gwynne, Editor of the "Morning Post," is acting for him here.

the disasters that would overtake him if he persisted in this elopement. How he would inevitably tire of the girl, and she, in despair, commit suicide at his feet. The young man was so impressed that he immediately left to break off his affair with the girl. Unfortunately Madam Elspeth returned to her home before the interview was concluded. Recognising her as the gipsy fortune-teller, the lover changed his mind, and the next day flew to Rome with the girl. The comedy was quite entertaining, though the interest flagged in the third act. The best-drawn character was that of the ne'er-do-well husband. It was perfectly played by Mr. Hugh E. Wright. The rôle might easily have been over-acted, but Mr. Wright got every gesture, every intonation exactly right. One of the neatest character-sketches seen for some time. Miss Mary Clare gave an effective performance as Madam Elspeth, though the character never really came to life.



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as well as a long drink.

You know 'Highland Queen,' but do you know it as a Liqueur? It can put the finishing touch to a perfect dinner. To savour its beauties, warm the glass with your hands and inhale the bouquet. Nothing less than 10 years of mellow maturity could turn out a whisky so full of delights as this.

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"One man, one razor," is not one of the unbreakable rules of life: because a man already possesses a razor, there is no reason why he should not welcome another as a gift. Kropp razors have much to recommend them. To begin with, they are made in England from Sheffield steel. They have hand-forged blades which never need grinding, and so cost practically nothing for upkeep. Only occasional "setting" is needed. The range of prices is considerable; from a single razor at 10s. 6d., to a pair at 30s., or, the height of refinement, a set of four at 84s. Kropp razors, together with Kropp Bakelite shaving-stick or shaving cream, are obtainable from all hairdressers, cutlers, and stores.

To the casual, or those in a hurry, a "Martini" means a dependable apéritif or an indispensable ingredient of the cocktail-mixer. But "Martini" Vermouth has still wider possibilities, which are set forth in an admirable little book entitled, "The Secret of Successful Entertaining." Here, for instance, it is claimed that "the heavy smoker will find that Martini not only cleans the palate in such a way as to make food really enjoyable, but it will counteract the ill-effects of nicotine." Moreover, we read, "Martini is not only valuable as an appetiser . . . but it is a quick energiser to the person who is tired after a long day at the office. To the sportsman or athlete, for the same reason, it is invaluable. Taken as a long drink with soda, or plain water, it has no equal in hot weather." A number of cocktails using dry Martini are given, including a "Third Degree," a "Yellow Parrot" and a "Leave-it-to-Me"; as well as recipes for cocktails with white Martini Vermouth. The possibilities of two other wines sponsored by the same firm are also set forth—namely, "Aperitivo Rossi" (used for a "White Lady" and a "Devil Cocktail") and Martini and Rossi's "Asti Spumante"—including an interesting Asti cocktail, an Asti pick-me-up, Asti Punch, and Asti Cup.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

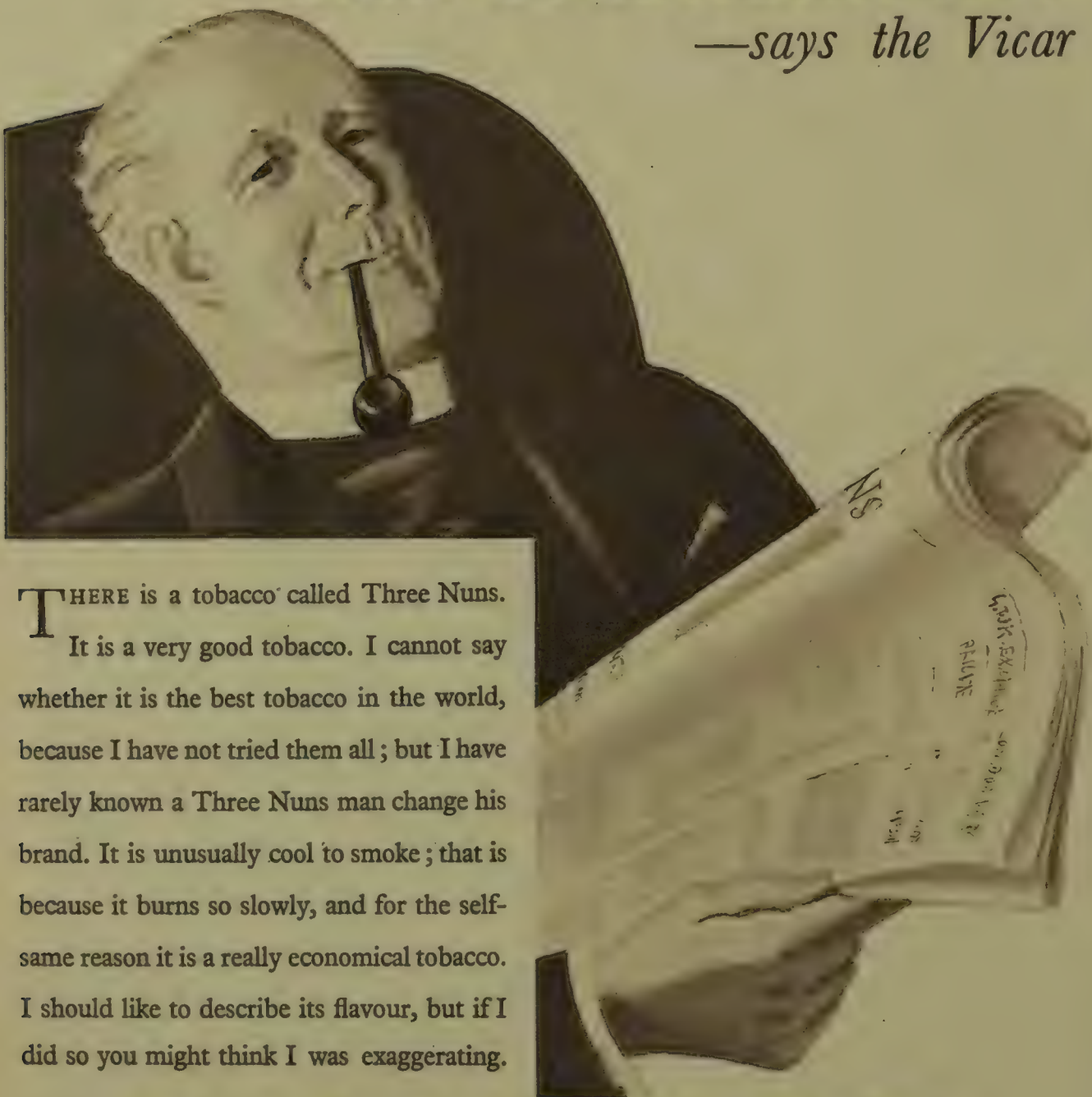
THE compression-ignition engine burning fuel oil in place of petrol is steadily gaining favour in the commercial world, especially for motor-omnibuses. At the end of August there were 2218 in use, and of 348 hackney carriages licenced for the first time, nearly half were "oilers" (to use the busmen's term), so that one may take the total, with the goods vehicles (4000), as about 6500 heavy oil motors in work in the United Kingdom. According to one of the leading makers of this type of engine, the Armstrong-Saurer Company, the day is not far distant when the high-speed C.I. engine, commonly known as a Diesel, will find its place in the private car. About a fortnight ago an improved type of this engine was introduced by the Armstrong-Saurer firm, called the "Dual Turbulence" engine, because its combustion chamber's gas mixture received both horizontal and vertical stirring or turbulence by the action of the piston and the method by which the fuel is injected into each cylinder. Each piston has a heart-shaped cavity in its head, into which the fuel-injector pumps the sprayed oil. Each cylinder has two inlet and exhaust valves. The result is an increase in power of 20 per cent., and (as there is more perfect combustion) a saving of 33½ per cent. in fuel used by an engine of the same cylinder capacity of the previous Armstrong-Saurer compression-ignition engine.

Mr. P. W. McGuire, the managing director, at the luncheon which marked the introduction of this



A CAR WHICH COMBINES HIGH PERFORMANCE WITH DIGNIFIED APPEARANCE: THE ARMSTRONG-SIDDELEY SPORTS FOURSOME SALOON ON A 17-H.P. SIX-CYLINDER CHASSIS.

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It is a very good tobacco. I cannot say whether it is the best tobacco in the world, because I have not tried them all; but I have rarely known a Three Nuns man change his brand. It is unusually cool to smoke; that is because it burns so slowly, and for the self-same reason it is a really economical tobacco. I should like to describe its flavour, but if I did so you might think I was exaggerating.

THREE NUNS

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Armstrong-Saurer "dual turbulence" engine, stated that the C.I. engine for private cars was not a technical problem. It was purely one of economics, and there was little incentive (at the moment) for any C.I. engine manufacturer to enter the private-car field. He predicted, however, that in two to three years' time the annual Olympia Motor-Car Show would see compression-ignition engines fitted in the ordinary way of standardisation to private cars. Time will show how this forecast works out. At any rate, I travelled on the Armstrong-Saurer motor-coach licenced as a private car, fitted with this new 40-h.p. six-cylinder engine of 120 b.h.p., and this full-sized carriage attained speed from 45 to 90 m.p.h. without any fuss, smell, or noise. So, as far as speed is concerned, there is no difficulty. Mr. McGuire told me personally there was no reason why this type of motor should not be made to as low a rating as 12 h.p., using fuel at 5d. per gallon (at present) in place of petrol at 1s. 5d.

In the meanwhile, the petrol motor is selling in larger numbers, as the total of newly-registered private cars for the twelve months ending Sept. 30 is 215,526, nearly 25 per cent. increase on the total sales (new registrations) in the United Kingdom of the same period a year ago. This makes the total number of private cars registered in Great Britain for the 1934 motor season to be 1,311,229 according to the latest official return—for the year ending Sept. 30.

Winter hints for motorists are a seasonable topic now the cold days and foggy nights are with us. Thus the filling stations now ask their callers whether the customer wants winter or summer Shell. Quite a large number of engines require a more volatile spirit in cold months than they do in warmer ones. The need for a special winter petrol was first recognised some years ago by the makers of Shell, and since then the popularity of "Winter Shell" has become definitely established. This fuel has a greater proportion of the lighter, more volatile petrol fractions which make it easier to start up from cold in the severe weather.

There is always "something new" cropping up for car owners. The latest is an asbestos blanket for use

[Continued overleaf.]

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(Continued.)
in case of fire. Asbestos is, of course, one of the best fire-resisting materials in existence. The blanket in this case is about 2 ft. square, and is folded up into a parcel and carried near the driver. If a fire should occur, by pulling a small piece of tape the blanket is quickly unfolded and thrown on the flames, which are immediately extinguished. Numerous experiments have been made, with excellent results. At a recent demonstration at Bell's Asbestos Works, Slough, where the blankets are being made, a petrol fire was "staged" underneath the bonnet of a motor-car. The driver pulled up, dashed out, lifted up the bonnet, and threw his asbestos blanket on the flames, and they were quickly extinguished. The blanket was, after a little shaking, folded back into its wrap ready for any further use.

This firm is also experimenting with the possibilities of using asbestos for reducing noise in old cars. Asbestos, which possesses remarkable sound-resisting

qualities, is already used in many modern buildings in the walls of rooms in order to make them sound-proof. So far as old cars are concerned, the idea is to make suitable little asbestos jackets for wrapping round the noisy parts of the transmission system, the gear-box being the chief offender, and excellent results have already been secured.

There seems no lessening in the desire of the youth of the present generation to become motor and aeronautical engineers. I visited both the Colleges of Automobile and Aeronautical Engineering, Chelsea, recently, and found the new term in full swing and workshops and class-rooms full of excellent types of budding engineers. I have watched the growth of these educational centres since their first inception by the Principal, Mr. Roberts, and I know of no better place where boys—or,

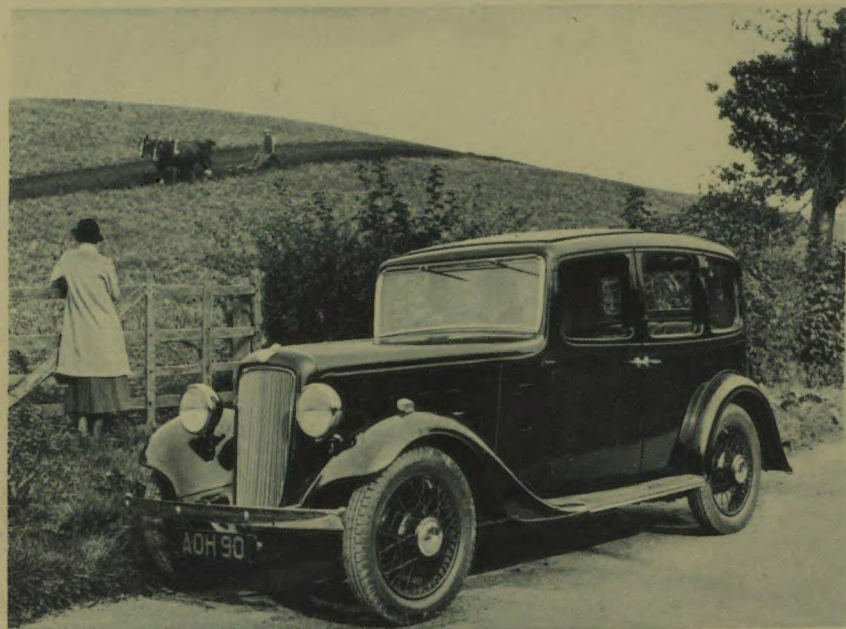
rather, young men—leaving school can obtain the training and knowledge required for either side of motoring—on the road or in the air—besides full qualification as aeroplane ground-engineers. By the way, the winners of the Viscount Wakefield scholarships for 1934 are Messrs. B. W. B. Orton, of Harrow, and M. A. F. Hirst, of Solihull, Warwick, each £150 for 2½ years' aeronautical engineering; and Messrs. W. M. H. Stevens, of Caterham, Surrey, and R. G. Dodds, of London, £100 per annum for two years' automobile engineering. Many congratulations



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to these young men on their success, as it is the first rung of the ladder in the careers which they have chosen.



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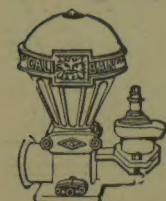
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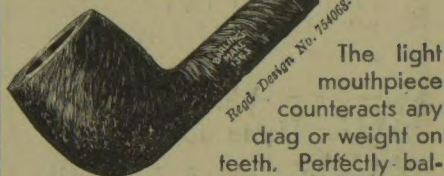
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